

No. 2 August 1981 50p

KERRANG!

METAL

MAYHEM

MONTHLY

In colour...
RAINBOW!
BLACK
SABBATH!
MOTORHEAD!
VAN HALEN!
OZZY
OSBOURNE!
GIRLSCHOOL!
COZY
POWELL!
JUDAS
PRIEST!
TRIUMPH!
KROKUS!
SAMSON!
PRA YING
MANTIS!
RAVEN!
MORE!
A II Z!

Rainbow family tree! Sabs discography!
Loverboy! Def Leppard! Pink Floyd! Aragorn!

**GREETINGS,
KERRANGUTANGS!**
and welcome to
Issue Two of the
world's loudest
magazine.

And we really are
back By Public
Demand, 'cos issue
number one sold out
within days of hitting
the shelves.

We had literally hundreds
of letters with stacks of
useful suggestions for future
issues, some of which we've
already acted on (but no,
Hellhound of Hartlepool, you
can't do that with a rolled-up
copy of Kerrang! — Ross
Halfin has already tried).

Keep the letters rolling in
— and if you want a free
Kerrang! badge, check out
the details on page 23.

Loads of people wondered
why we chose the name
Kerrang! Simple: we wanted
to separate the wimps from
the headbangers! Anyone
who's too embarrassed to
swagger boldly into their
newsagent and bellow
'Kerrang!' just isn't the sort
of reader we want. Right?

Anyway, thanks to the
thousands of you who
weren't afraid to demand
Kerrang!, we'll be hitting the
streets EVERY MONTH from
now on.

Issue Three is out on
August 20 and features
Whitesnake, a report on San
Francisco's amazing Day On
The Green, starring
every American HM band
you've ever heard of, and . . .
lots of things we haven't had
time to think of yet!

And issue number 4 will
feature the Official All-Time
HM Top 100 Albums — so
send us a postcard with your
TEN favourite albums to: Top
100 Albums, Kerrang!, 40
Longacre, London WC2, to
reach us by August 14.

In the meantime: see you
at the Kerrang! tent (lots of
freebies etc) at Port Vale on
August 1. **ALAN LEWIS**

WRITTEN by Geoff Barton, Pete
Makowski, Paul Suter and Mick
Middles.

EDITED and designed by Alan
Lewis.

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MAY



IRON MAIDEN'S Paul Di'Anno: is everything OK?

SPLITS AND WHISPERS

APART FROM the staggering
number of HM megastars
who're going to be touring here
in the coming months (see Tour
News on page 4) an equally
staggering number seem to be
changing their line-ups. It's all
splittings, sackings and
quittings . . . (who said HM
was too predictable?)

Guitarist **Bernie Torme** left Gillan
after refusing to fly back from
Germany (where the band were on
tour) to appear on Top Of The Pops.
"I wasn't happy with the
organisation of the band anymore, it
isn't as democratic as I hoped it
would be. Finally my patience just
ran out." Bernie has been replaced
by **Jannick Gers** of **White Spirit**
although it's not clear yet whether
this is a permanent replacement.

THEN THERE'S **Cozy Powell**, who
left **Rainbow** for the **Michael
Schenker Group** and who was
rumoured to be leaving MSG after
less than a year. There were wild
rumours of him joining **Graham
Bonnet**, although this seems
unlikely since GB has no touring
plans as far as we know. Still, with a
moody character like Cozy,
anything's possible (the word is that
he was even offered asked to
replace the late **John Bonham** in
Led Zep and **Peter Criss** in **Kiss**)
but Cozy rang from the Virgin
Islands (!) where he's on holiday to
say that he's *definitely* still with
MSG.

WILD HORSES have given the
elbow to guitarist **Brian Robertson**
— which is amazing since we always
thought it was his band! Drummer
Clive Edwards has also gone but
the band is carrying on and are
already working on the next album.
Jimmy Bain also has two songs on
the next **Phil Lynott** solo LP.

MEANWHILE **Iron Maiden** are
going great guns in the States (115
in the LP charts) but rumour has it
that **Paul Di'Anno** may not be their
singer much longer. Seems they've
been auditioning new vocalists out
there . . . also doing well Stateside
— in fact phenomenally well — is
Ozzy Osbourne who's up there
among the REO's and Styx's in the
top 30 albums and selling out
concerts coast to coast. **Def
Leppard** will be joining **Oz** as
support band next month.

WHITESNAKE (watch out for a big
feature on them in next month's
Kerrang!) have been thwarted in
their plan to arrive at Donington by
helicopter . . . **Sammy Hagar**,
dropped by Capitol, has now signed
to Geffen Records . . . and **Riot**,
also dropped by Capitol, have been
picked up by Elektra and will be
touring here with **Saxon** in the
autumn.

AC/DC have now sold a staggering
12 million copies of 'Black In Black'

HEM!

worldwide. Seems a long time since the then unknown Angus Young first graced the cover of **Sounds**...

THE NEW Top Of The Pops theme is going to be 'Yellow Pearl' from **Phil Lynott's** recent solo album (cowritten by new romantic Midge Ure) and the next **Lizzy** single will be 'Trouble Boys' written by Rockpile. But rumours that the next **Kirsty MacColl** single is 'There's A Guy Works Down The Curryhouse Thinks He's Phil Lynott' are definitely out to lunch.

THE **SCORPIONS** new album will be 'Black Out' but they won't be touring for a while because vocalist **Klaus Meine** has got a throat infection. Meanwhile in Germany Scorp's drummer **Herman** 'Big Daddy' **Rarebell** has a solo LP called 'Nip In The Bud' — seems he

managed to write off *three* Mercedes going to and from the studios while making it. And you thought Cozy was over the top.

RITCHIE BLACKMORE recalls that when he played with old rocker **Gene Vincent** back in the 60s one of their roadies was none other than **Peter Grant** of Led Zep fame.

EX-HAIRDRESSER **Paul Raymond** of the **Michael Schenker Group** has dyed his hair blond and allegedly used lime juice to make it stand up (his hair that is) à la his hero Ron Wood. Would you believe that Paul was once in jugband Mungo Jerry?

UFO's **Pete Way** has been seeing a spiritualist. His wife persuaded him to go but Phil Mogg quipped "The only spirits he's got in him are the

ones that come out of a bottle."

COULD YOU imagine the original **Deep Purple** without a guitarist or a vocalist? Well when **Ritchie Blackmore** once came down with a severe case of hepatitis the group found themselves without an axeman and had to quickly find a replacement, as they were about to embark on an important American tour. Initially they employed the services of **Al Kooper** (of 'Supersessions', Dylan and Lynyrd Skynyrd production fame) who coped quite well but eventually 'bottled' out. He was then replaced by none other than — hold on to your head bands chaps — Spirit man **Randy California** who took over quite admirably, azzitappens, for the rest of the tour.

Next year **Gillan** found himself to be a victim of the dreaded yellow

peril and **Roger Glover** found himself nominated as lead vocalist. As the man recalled: "Considering the circumstances we went down really well. Of course I didn't attempt things like 'Child In Time' — we did a lot of rock and roll stuff like 'Lucille'." Funny, sounds like wot the Ian Gillan Band are doing now!

THE NEXT **Rush** album, due this autumn, will be another live set. It will include material up to and including 'Moving Pictures' and was partly recorded during their British dates. Watch out for a big feature on them in a forthcoming **Kerrang!**

AUTUMN will see the publication by Omnibus Press of **Sounds** boy Sandy Robertson's tome on the whole vulgar saga of the man mountain millionaire **Meatloaf**. Provisional title is *The Politics Of Excess*... Robertson promises "An indulgent, mythic mess of Wagner and wet dreams for lost boys and golden girls everywhere. It'll be more over-the-top than John Boorman's 'Excalibur' and more perverse than 'Barbarella', for sure."

WHERE ARE THEY NOW? No. 1

RECOGNISE the young **Adonis** on the far right? And how about the moody one with shades, sitting down? They're both in two of today's mightiest heavy rock outfits. Tell us who they are and also tell us the name of the 1960s pop band pictured here. put the answers on a postcard and send to:

Where Are They Now, **Kerrang!**, 40 Longacre, London WC2. First correct card out of the bag wins a pair of **Rainbow** drummer **Bobby Rondinelli's** monogrammed drumsticks. Next two win **Kerrang!** T-shirts



TOUR NEWS

READING FESTIVAL starts **Girlschool** on Friday August 28, **Gillian** on Saturday 29 and **Kinks** on Sunday 30. Other star names sprinkled over the three days include **Wishbone Ash** (Sunday), **38 Special**, **Greg Lake**, **Climax Blues Band**, **Saga**, **Outlaws**, **Billy Squier**, **Rose Tattoo**, **Trust**, **Steve Hackett**, **Budgie**, **Lighting Raiders** and others still to be named.

Tickets are already on sale by post. A weekend ticket covering all three days will cost £14.50, which includes camping, parking, VAT and a so-called 'booking fee'. Write to NJF/Reading Festival (to whom you make cheques and postal orders payable), PO Box 45Q, London W1A 4SQ. Allow 28 days for processing.

Daily tickets will only be available at the site and will be £5.50 for Friday and £7 Saturday and Sunday.

Watch out for the freebies at the *Kerrang!* Sounds information tent!

MOTORHEAD, BLACK SABBATH, TRIUMPH, VARDIS and possibly **ZZ TOP** kick off the HM festival season at Stoke's Port Vale football ground on August 1. Details page 5. Look out for the freebies at the *Kerrang!* Sounds information tent!

AC/DC, WHITESNAKE, BLUE OYSTER CULT, SLADE, BLACKFOOT and **MORE** is the heavy lineup for this year's Castle Donington 'Monsters of Rock' event on August 22 (details on page 15). Once again, *Kerrang!* and *Sounds* will have an information tent there.

OZZY OSBOURNE's *Blizzard of Ozz* will be touring Britain at the end of this year with London dates over Christmas, following the release of their new album in October.

The new album will be called 'Diary Of A Madman' and the tour will go under the same banner and will start with European dates before coming to Britain at the end of November.

The tour has not been officially confirmed and there are no tickets on sale yet, but we understand it starts at Bristol Colston Hall on November 29 and then continues at Cardiff Sophia Gardens 30, Liverpool Royal Court December 2, Edinburgh Playhouse 4, Glasgow Apollo 5, Newcastle City Hall 6-7, Manchester Apollo 18, Leeds Queen's Hall 19, Stafford Bingley Hall 22, London Hammersmith Odeon 24 and 26.



MICHAEL SCHENKER GROUP here in September.

More dates will be added to this list and full details of ticket availability will be announced as soon as the tour is officially confirmed.

SAXON have lined up a major British tour for October. They've just completed a lengthy European and Japanese tour and they are now recording their next album in Geneva, which will be released by Carrere Records.

The tour, which is their biggest yet in this country, starts at Portsmouth Guildhall on October 8 and continues at Leicester De Montfort Hall 9, Stafford Bingley Hall 10, Bristol Colston Hall 11, Cardiff Sophia Gardens 12, Ipswich Gaumont 14, Sheffield City Hall 16, Leeds Queen's Hall 17, Glasgow Apollo 18, Edinburgh Playhouse 19, Newcastle City Hall 20-21, London Hammersmith Odeon 24-25.

Tickets are now on sale from the respective box offices at £4.00, £3.50 and £3.00 for seated venues and £4.50 or £4.00 at standing venues. Postal applications for the Stafford concert should be made to MCP, PO Box 124, Walsall, WS5 4QG. Cheques and postal orders should be made payable to MCP and tickets are £4.50 each.

THE MICHAEL SCHENKER GROUP will be touring Britain in September to coincide with the release of their second

album on Chrysalis called 'MSG'.

The tour starts at Sheffield City Hall on September 3 and then moves to Newcastle City Hall 4, Edinburgh Odeon 5, Manchester Apollo 6, Bristol Colston Hall 8, Southampton Gaumont 9, Hanley Victoria Halls 10, Ipswich Gaumont 12, London Hammersmith Odeon 13, Wolverhampton Civic Hall 16, Birmingham Odeon 17, Liverpool Empire 18, Bradford St George's Hall 19.

Tickets are priced at £3.50, £3.00 and £2.50 and are on sale now at all venues except Bristol and Bradford, where you should check for the opening date.

JUDAS PRIEST have lined up a major British tour for November, their first tour here for nearly two years and their first appearance here since Castle Donington last year.

The band, who released their last album 'Point Of Entry' early this year, are currently touring America to the kind of over-the-top reception normally only accorded to their home-grown hard rock bands. They have a new stage show incorporating a 'blinding 300lb metal star' and some stage tricks borrowed from the Pink Floyd's library of effects.

They'll be bringing the complete show here for the tour, which starts at Manchester Apollo November 7-8 and

continues at Leicester De Montfort Hall 9, Bristol Colston Hall 10, Cardiff Sophia Gardens 11, Birmingham Odeon 12-13, Glasgow Apollo 15, Newcastle City Hall 16-17, Sheffield City Hall 18-19, London Hammersmith Odeon 21-22.

Tickets are priced at £4.00, £3.50 and £3.00 everywhere except Leicester and Cardiff, which are all £4, and Hammersmith, which are £5, £4 and £3. They are now on sale at box offices, except for Bristol which will be taking postal applications only up until October 13, and Cardiff where they are on sale at Spillers and Virgin in Cardiff and Dereks in Port Talbot and Swansea.

DEF LEPPARD undertake their first British tour for over a year. The tour opens at Bristol Colston Hall on July 13 and continues at Birmingham Odeon 14, Derby Assembly Rooms 16, Bradford St Georges Hall 17, Newcastle City Hall 18, Edinburgh Odeon 19, Sheffield City Hall 20, Liverpool Royal Court 22, Manchester Apollo 23, Wolverhampton Civic Hall 24, London Hammersmith Odeon 25.

Tickets for all gigs are £3.25, £3.00 and £2.75 except Derby and Wolverhampton which are £3.25.

STYX, whose 'Paradise Theatre' album has just spent six months in the American Top Five, will be coming to Britain in November as part of a world tour.

They'll be playing Stafford Bingley Hall on November 7 and Wembley Arena on the 8th. Tickets for Stafford are priced at £5 and are available from Manchester Piccadilly Radio, Lancaster Ear Ere, Stoke Mike Lloyd Music, Birmingham Cyclops Sounds, Coventry Theatre, Leeds Barkers, Bradford HMV, Wolverhampton Sundown, Liverpool Penny Lane, Leicester De Montfort Hall.

Wembley tickets are available by post only from Kiltorch Ltd (to whom cheques and postal orders should be made payable), PO Box 281, London N15 5LW. They are priced at £5.80 and £5.30 and you should enclose a stamped addressed envelope with your application and allow six weeks for processing.

FOREIGNER are coming over to Britain for two concerts in August — their first since they topped the bill at the Reading Festival in 1978.

The concerts are at Birmingham Odeon August 25 and London Hammersmith Odeon 26.

PLAY LOUD! recommended new singles and albums

SINGLES

ALKATRAZZ: You And The Night/Turn Wild (RCA)
ANGEL WITCH: Loser/Suffer/Dr. Phibes (Bronze)
APRIL WINE: Sign Of The Gypsy Queen/Crash And Burn (Capitol)
BITCH: First Bite (Rutland/Pinnacle)
BLITTKRIEG: Buried Alive (Neat)
GRAHAM BONNET: Liar/Bad Days Are Gone (Vertigo)
DEMON: Ride The Wind (Carrere)
EXPORT: You Gotta Rock (His Master's Vice/Stage One)
GILLAN: No Laughing In Heaven/One For The Road/Lucille/Bad News (Virgin)
GILLAN: Vengeance (Acrobat)
GIRLSCHOOL: C'mon Let's Go/Tonight/Demolition Boys (Bronze)
PAUL INDER: Machine City (Electro Space Records)
IRON MAIDEN: Purgatory/Genghis Khan (EMI)
MEGATON: Aluminium Lady/Die Hard (Hot Metal)

MOTORHEAD: Motorhead/Over The Top (Bronze)
RAINBOW: Can't Happen Here/Jalous Lover (Polydor)
RAINBOW: Kill The King/Man On The Silver Mountain (Polydor)
RAINBOW: LA Connection/Lady Of The Lake (Polydor)
RAINBOW: Long Live Rock N Roll/Sensitive To Light (Polydor)
RAINBOW: Since You Been Gone/Bad Girl (Polydor)
RAINBOW: All Night Long/Weiss Heim (Polydor)
RAINBOW: I Surrender/Veilicht Das Machster Zeit (Polydor)
REO SPEEDWAGON: Take It On The Run/Someone Tonight (Epic)
ROSE TATTOO: Rock 'N' Roll Outlaw/Remedy (Carrere)
SAMSON: Ridin' With The Angels (RCA)
SPIRIT: Turn To The Right/Potatoland Theme (Beggars Banquet)
SPLIT BEAVER: Savage/Hounds Of Hell (Heavy Metal)

BILLY SQUIER: In The Dark/Lonely Is The Night (Capitol)
TYGERS OF PAN TANG: Don't Stop By/Slave To Freedom (MCA)
VENOM: In League With Satan (Neat)
WILD HORSES: Everlasting Love/The Axe (EMI)
WHITESNAKE: Would I Lie To You? (Liberty)

ALBUMS

ALKATRAZZ: Young Blood (RCA)
BYRON BAND: Never Say Die (Creole)
BLACKFOOT: Marauder (Atco)
BLUE OYSTER CULT: Fire Of Unknown Origin (CBS)
COLD CHISEL: East (WEA)
DARK STAR: (Avatar)
GRACE: (MCA)
SAMMY HAGAR: Nine On A Ten Scale (re-issue) (EMI)
SAMMY HAGAR: Musical Chairs (re-issue) (EMI)
HOLOCAUST: The Nightcomers (Phoenix/Spartan)
JEFFERSON STARSHIP: Modern Times (RCA)

BERNIE MARSDEN: And About Time Too (Parlophone)
MOTHERS FINEST: Iron Age (Epic)
MOTORHEAD: No Sleep Til Hammersmith (Bronze)
OCEAN: Ocean (Barclay)
SAMSON: Shock Tactics (RCA)
VARIOUS ARTISTS: Lead Weight (Neat)

US ALBUMS

DANNY JOE BROWN (former vocalist with Molly Hatchet) **AND THE DANNY JOE BROWN BAND** (Epic)
JOE PERRY PROJECT: I've Got The Rock 'N' Rolls Again (Columbia)
GARY O (Capitol)
NEW ENGLAND: Walking Wild (Elektra)
FOGHAT: Girls To Chat And Boys To Bounce (Bearsville)
SAVOY BROWN: Rock And Roll Warriors (Townhouse)
DIESEL: Watts In A Tank (Regency)
JOURNEY: Escape (Columbia)
UNION (featuring Randy Bachman): On Strike (Columbia)

STRAIGHT MUSIC AND CAMOUFLAGE PRESENT

KERRANG!

.... **HEAVY METAL HOLOCAUST**

Black Sabbath Motorhead

SPECIAL GUEST
? MAJOR BAND ?
TO BE ANNOUNCED SOON
WATCH FOR DETAILS

WITH GUESTS
TRIUMPH

VARDIS



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BLACKPOOL.....CORNER RECORDS 0253 586022
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PORT VALE F.C.

Hamil Rd. Burslem, Stoke on Trent

SATURDAY AUGUST 1st at 1-30
(First band)

(Doors open 12:00 midday)

**TICKETS £7.50 (inc. VAT) ADVANCE
£8.50 ON THE DAY**

The site is easily reached by road, as Stoke adjoins the M6 - leave the motorway at Junction 15, and take the A50 to Burslem. Rail travellers should head for Stoke Station, where there will be a continuous bus shuttle service to and from the Port Vale ground.



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"GIRLS ARE PULLING THEIR CLOTHES OFF IN THE MIDDLE OF THE SET..."

LOVERBOY are harder than their name suggests, sex **Paul Suter**

SO HERE I am, after flying all the way to Canada, interviewing the fastest rising international hit band the country has ever produced... over the phone. Ever had the feeling that logic is slowly slipping away from you?

But then again, there are reasons. I'm here on holiday in Toronto. Loverboy are based in Vancouver... and bassist Scott Smith rang me from New York. No, don't stop reading, this does make sense — I think.

Loverboy are rehearsing for a US tour with ZZ Top designed to nudge their debut album past the platinum mark of one million albums sold, but on the day in question they're in New York to receive the gold album (500,000 sales) earned several weeks ago. The album has already turned triple platinum in Canada, signifying another 300,000 plus sales, whilst in Britain it's already turned, er, plastic. Will you guys please wake up out there???

The fact is that Loverboy was effectively built from the ground up as an intended success. Don't fret about artistic compromise though, these guys mean exactly what they play. It's simply a case of founder member Paul Dean having got severely burnt in his last band and was determined to get it right this time around. "I'll show the bastards' part 9677

"It was a massive blow for Paul to get fired, because he was Streetheart. He put the band together, he wrote all the songs, and then they had a coup d'etat and threw him out, it was a really shocking thing for him. It just shows how tenacious the guy is that he bounced back and put another band together. "I guess there was still a little bit of hurt in mind, a little paranoia — he was really burnt by his management, by his record company, and by the rest of the band. Although they're all friends again now it's kind of strange when you see them all in a room together now.

"It was a very personal thing, which meant that he set a very slow 'let's see, let's check it out' tempo for putting this band together. And he'll never be fired from Loverboy because he owns the name Loverboy."

LOVERBOY (from left): Matt Frenette, Paul Dean, Scott Smith, Mike Reno, Doug Johnson

AFTER finding a kindred spirit in vocalist Mike Reno of the sundered Moxy, a year elapsed during which most of the debut album was prepared, but only then was a working unit established.

"What they had in mind was not to rush into yet another Canadian band; they took a long time to get to know each other and a long time to add the other three guys, me included. In doing that they circumvented maybe 75 per cent of the problems inherent in any new band because they'd taken so much time to get it right. If it had been any more upfront they'd probably have had us doing compatibility tests!

"It worked though — we had a chance to get to know each other before we were actually committed to the band. Once we were actually ready to roll it was around Christmas '79, with 1980 only a couple of weeks away, and we just said 'let's go'. We did a showcase gig, sat around the negotiating table for about a week with different companies and then we were in the studio a month after that, and then we've been out on the road since summer of 1980.

"Once the band was all together, the line up was stable, we were all confident and happy, and we knew that there would be no hold-ups from then on. You always hear of bands who get their first album out, start rolling, and all of a sudden they have to make a line up change or take time off for some season or other.

"We've worked solidly for almost a year and a half, had no problems, and now that the ball's started rolling there's no shying away by the band. The record company's saying 'can you handle this?' and we're saying 'no problem, give us more!' Everything's in high gear now and we have no reason to try and slow it down."

Certainly not; coinciding with the US chart success of April Wine and Rush, Loverboy's success has given Canadian's something they can't avoid being proud of, in stark contrast to their usual denigration of Canadian rock. Being good, or being domestically successful, isn't enough to secure the praise of the Canadian public or record business, even

though they're the people who sign the bands and buy the records. To earn respect and praise you have to be big abroad, and not just in Namibia either. Loverboy have well and truly cracked it.

OF COURSE with a ducky little name like Loverboy, cynicism was virtually the order of the day anyway when the band came out, so to speak.

"Friends were scoffing at the name Loverboy — it can be so funny when it's thrown around amongst friends, but overall .

"We're talking of Loverboy as some sort of romantic, heavy metal but wavish — in its melodies-band; it's a weird image but it's slowly coming together in our minds exactly what a Loverboy is. But what do people think when they see us in concert? Five guys dressed up in jumpsuits with Valentine's hearts all over the stage..."

"But we're all interested in the opposite sex, the pleasures of the flesh. And we're in a position now where we don't have to pay for it anymore — freebies!"

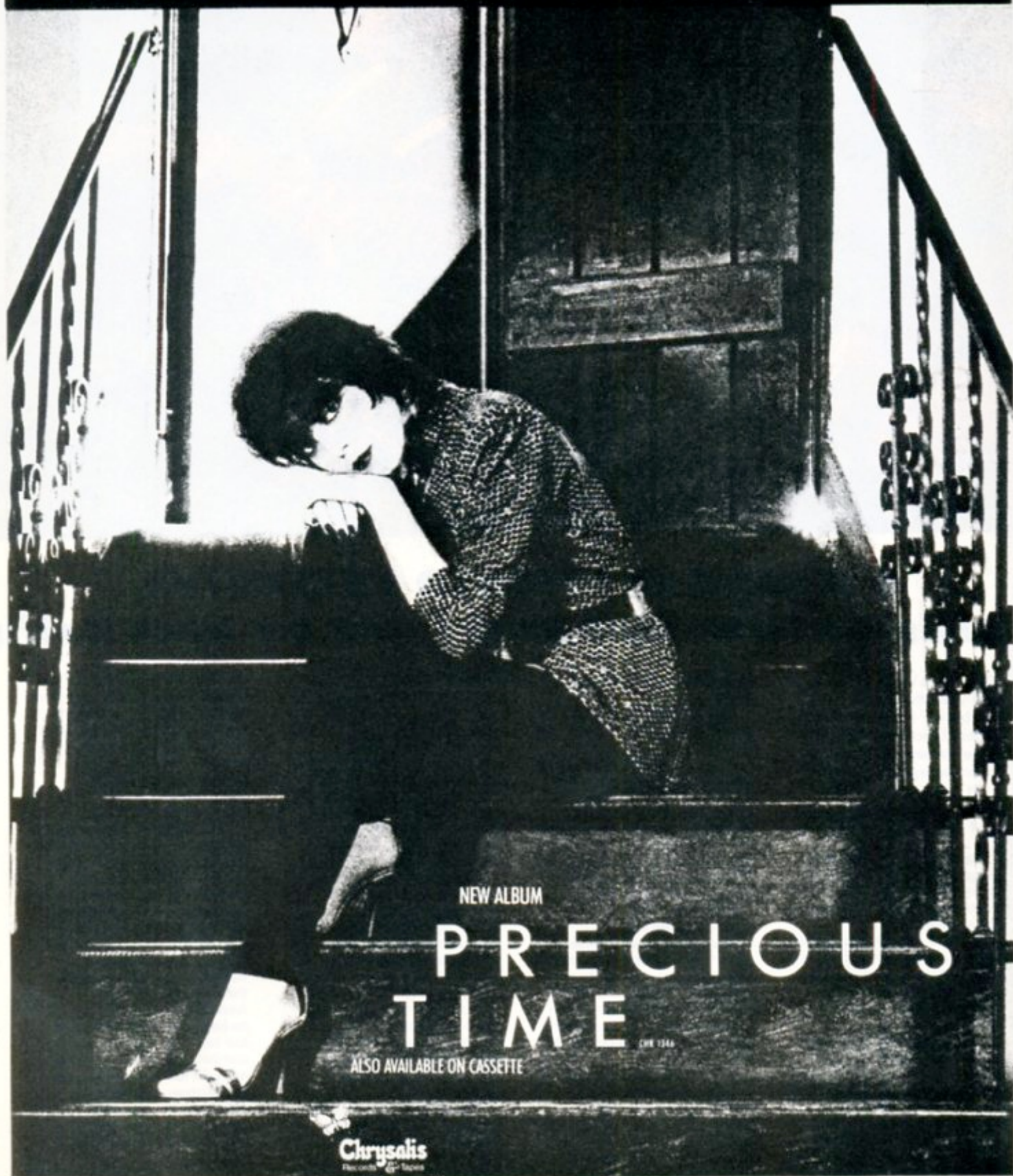
"God, I'm just glad I didn't get married in the last couple of years. We've been playing shows in the southern United States and it's been so hot down there that the girls are starting to pull off their clothes in the middle of the set, and I've never played a Canadian show where they've done that! It's getting difficult to concentrate, the further south we play, the more mistakes I make!"

So that's why Southern boggie bands sound so shoddy. Seriously though, the band has an affection, albeit guarded, for the audiences from that part of the country of whatever sex:

"They're so unbelievably rock and roll down there, almost too much for my liking — maybe I'm getting old. But when I see that kind of mass hysteria, ten thousand people who've totally lost it on quaaludes and Jack Daniels, it's scary to be playing out there. They're all nuts, screaming and doing whatever, and it's very close to being out of control, it's a real dangerous situation."



P.A.T. B.E.N.A.T.A.R



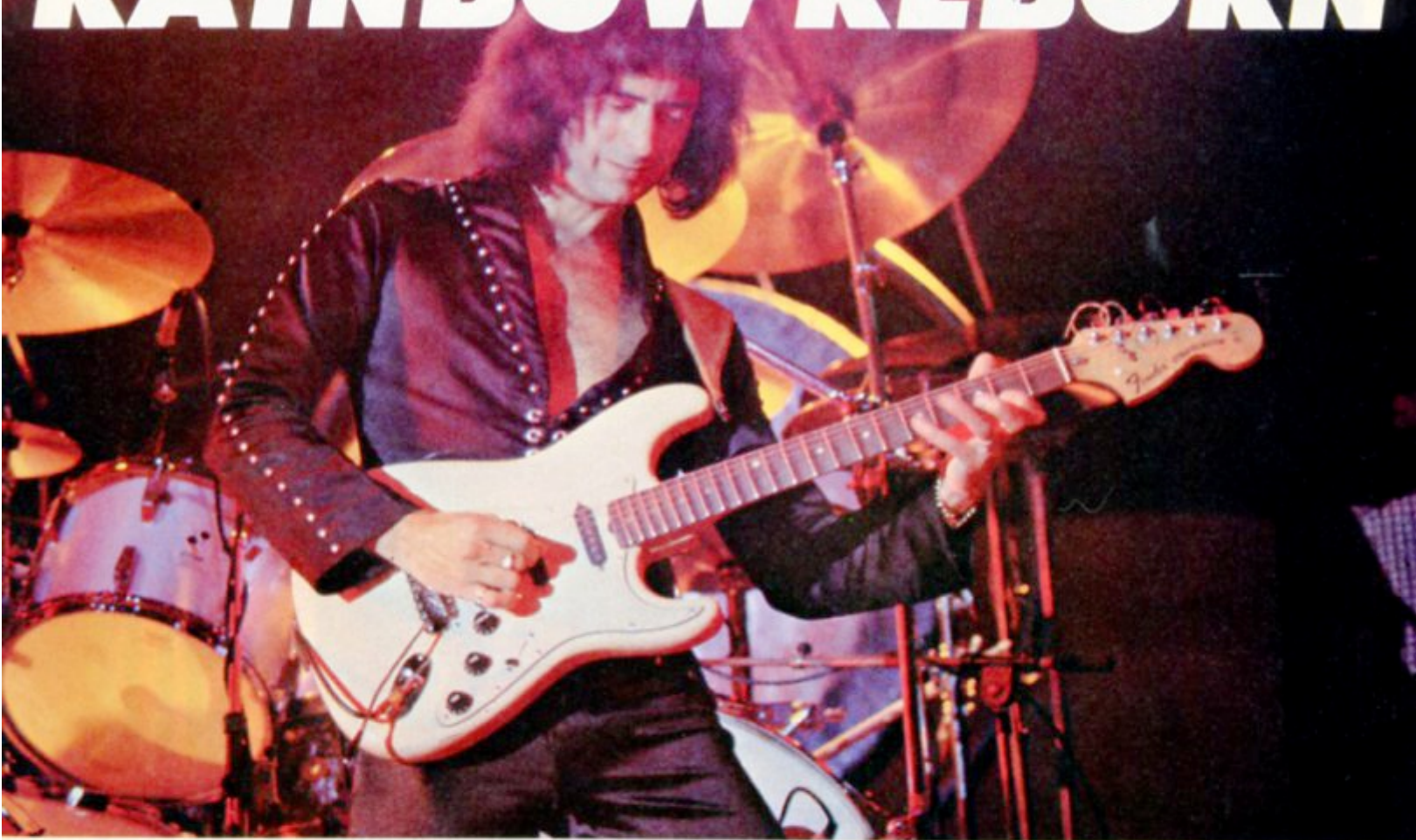
NEW ALBUM

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Chrysalis
Records & Tapes

RAINBOW REBORN



A KERRANG! WORLD EXCLUSIVE.

Words by Pete Makowski, pix by Ross Halfin

"ACTUALLY I'm getting tired with the name Rainbow," a solemn faced Ritchie Blackmore confided to me somewhere between Luxembourg and Cologne.

"It's too nice, I think I'll change it to something like Filth, yes The Filth."

The normally impenetrable visage that usually hides any hint of emotion like Fort Knox protects its nuggets, broke into a smile.

Yes folks, moody rock guitar legends are human and have a sense of humour too, and at the moment Blackmore is about as content as he'll ever be.

This roadpiece was written halfway through Rainbow's European jaunt and it was my first opportunity to see the two new members, drummer Bobby Rondinelli and new vocalist Joe Lynn Turner in action... but we'll get to that part in a jiff (a bit of journalist

coitus interruptus for you gang!)

First some background information to bring things up to date.

As you know Rainbow have had as many changes in line up as Liberace has had wardrobes. But rather than being just due to a certain man in black's tantrums, the fact is that Blackmore is seeking the formula for a Perfect Group that may or may not exist.

Whatever, this multi-coloured HM extravaganza seems to have gone from strength to strength in quality and popularity as last year's 'Monsters of Rock' festival at Castle Donnington proved (not only a triumph for Rainbow but also a victory for Heavy Rock).

Now, since the departure of Cozy Powell and Graham Bonnet the usual eager beavers (they are marked men) have been ready to put the knives into Blackmore like Roman emperors craving for

Christian blood.

As true fans know Mr B always has an ace up his sleeve and this time it came in the form of two virtual unknowns both heralding from the East Coast of the U.S. They are both featured on the excellent 'Difficult To Cure' album which surpasses 'Down To Earth', taking the whole group into a new direction.

While some fans may be disturbed by the group's flirtation with more lightweight HM material like 'I Surrender', anyone who thinks Rainbow are trying to become some kind of heavy duty Foreigner can go take a dive. Or alternatively, cop a listen to 'Spotlight Kid': tell me that's pomp rock and I'll sneer while your cranium shatters into tiny little fragments.

Now you'se people must know by now my bias for Blackmore's guitar work, in fact I'll admit he could probably go on stage with a

ukelele in tow and I'd still be applauding for more, but from a detached point of view the new line up still strikes me as more of a group with an identity (stamped with a capital 'I') than just a conglomeration of personalities and egos.

OK, Rainbow will always be Blackmore's baby (jeezus, the man pays the bills) but Roger Glover's production and cohesive lyrics combined with a super boosted injection of new blood has given this band a much more democratic feel.

Prior to this EEC trek, Rainbow had just completed their most successful American tour to date — a co-headliner with Canadian axe hero Pat Travers, a combination which worked out well for both parties. Now, as Rainbow get ready to devastate our Fair Isle it seemed necessary that this shoddy scribe checks the group out.

continued on page 10



ROGER GLOVER / JOE LYNN TURNER



DON AIREY



BOBBY RONDINELLI



JOE LYNN TURNER



BOBBY RONDINELLI is from Long Island and used to play with one of the many Tri-States cover bands called Samantha. Blackmore spotted the band one night and was so impressed that he immediately offered him a job. At that time Rondinelli, a one time pupil at Carmine 'heavy duty' Appice's school of drumming had been offered a role in another cast of rock and rollers known as Kiss.

"I knew I was on the short list, even though I couldn't sing, but as soon as Ritchie offered me the gig I had no hesitation in accepting. I don't think I could handle the anonymity of being in Kiss.

"In fact a few weeks ago I went out shopping and met the new Kiss drummer, he came up to me and said 'hey ain't you Bobby Rondinelli of Rainbow?', I didn't know who the hell the guy was."

Joe Lynn Turner is from New Joisey and has already had a certain degree of touring and recording experience with a group called Fandango who released some albums on RCA (which I shall try to unearth and review in a future issue of this mag). Although he is almost thirty, the guy looks like some juvenile Italian who either sung in a street corner HM doo wop band or attacked rival gangs armed with an array of zip guns and flick knives.

As one might expect his new found role in R&R is met with the enthusiasm of some sugar-crazed youth let loose in a candy store and he still has to occasionally pinch himself

to see if it is some kind of dream.

"One minute I'm touring all over the States in a support status, the next thing you know I'm in the headline group, it's all still a bit hard to take in."

Lynn Turner also plays guitar and has already co-written one song with Blackmore called 'Jealous Lover', a previously unreleased song that appears on the B-side of the new highly charged re-mixed version of 'Can't Happen Here'.

"I find that I thrive on people's energy and enthusiasm," said Blackmore about his two new cohorts. "Bobby and Joe have so much energy it rubs off on me and in turn I play better."

The two, uh, more mature members of the entourage, Roger Glover and Don Airey, seem to echo Blackmore's feelings on the matter. At the moment Roger, who is a total workaholic, is planning a solo album which he reveals will be totally different to anything he's done before. It will feature some familiar names and old hands, he hopes to introduce some new faces to the scene.

Prising any more information on the venture was about as difficult as getting a handjob off a nun, in fact Glover admitted that he didn't have a totally clear idea of what he wanted to do although it would be different. Let's wait and see.

Don Airey is currently still recovering from a football match between his team the Sunderland Swingers and

Blackmore's Bombers featuring myself and Ross Halfin utilising South Bronx terror tactics where violence and shin kicking was more prominent than skill (we won). As you know Don has played with just about everybody in the world, latest sessions include Gary Moore's soon-come elpee and Ozzy Osbourne's works of genius.

In fact he was billed to appear at a gig somewhere in London with Rod Argent whilst out on the road, a situation a much in demand man like himself is getting used to. Rainbow I would surmise is his creative outlet / escape from the robotoid world of session work.

OVER A three day period I managed to see the group enough times to get a good airing of the show, and all I can suggest is that you fasten your seat belts and get ready for an onslaught of some high powered heavy duty genuine rock.

Visually it's probably the most basic Rainbow set to date and as Ritchie pointed out: "When we initially started with the lazer light show, the extravaganza seemed to take over the actual musical content and I came to the conclusion if you have too many gimmicks then kids get hypnotised by the pretty colours and forget about the actual group. Anyway too many lights make the amplifiers buzz."

The show kicks off with innocent echoing vocal chords of Judy Garland which are sliced apart by a butchering

axe attack that makes The Texas Chainsaw Massacre look like an OAP's Sunday afternoon barbecue. This leads us into a totally dementoid dizbustin' version of 'Spotlight Kid' and the teutonic headbangers are up on their feet from the word go.

Visually and musically the group come on like a rampant bulldozer on heat, beating any innocent bystander into quivering submission. It's immediately noticable that Lynn Turner's vocals have much more depth and power than Bonnet's onstage voice. He looks more the part than Bonnet and for someone so new to the game he has a strong sense of onstage dynamics, leaping about the stage with tireless vigour.

As soon as you hear Rondinelli attack his kit I'm sure that you will not miss Cozy Powell: it's a drumstick stampede with flair and precision and contrary to rumours his solo does not last a lifetime.

Glover, bound in spandex and new headwear, is the mediator and catalyst, bouncing about the stage like a kid on a hot plate. His highly distinctive bass playing glues the music together like it's always done since his days with Purple.

The new group re-energise numbers like 'Love's No Friend Of Mine', 'Long Live Rock 'n' Roll', 'All Night Long' and 'Difficult To Cure' which features Don Airey's spectacular solo — like Star Wars on ivory! Blackmore is Blackmore is Blackmore.

YOU CAN tell that he's impressed with his new finds and sometimes the six-string snakecharmer finds himself forgetting to play and just goads the audience into a mass salute.

If it feels good the man does a kamakazi on one of his Fenders and if you're lucky enough to see it, the total axe destruction is done with more panache and theatrical flair than ever before. But I'm not going to give too much away. The encore is one of the most exciting parts of the night, this is where Blackmore teases the audience with snatches of 'Lazy', 'Woman From Tokyo', 'Black Night' and occasionally pulverises them with a full length version of 'Smoke On The Water'.

They even go into a barnstormin' rendition of Jimi Hendrix's 'Fire', so who knows what they'll be getting up to when they reach Britain?



Another scorcher from the Cult



BLUE ÖYSTER CULT

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FIRE OF UNKNOWN ORIGIN



This album proves that the Cult are in a class of their own. Two sides of red hot sounds including the new single 'Burnin' For You'.

Fire Of Unknown Origin CBS 85137



See B.Ö.C. live at The
Monsters Of Rock Festival
Castle Donnington
August 22nd.



DEF LEPPARD: OUT OF QUARANTINE

**The original
NWOBHM band
have come
roaring back,
admits Geoff
'Guilty' Barton**

*"Well I'm takin' me a trip I'm goin' down
to California*

*Yeah I'm gonna try Hollywood an' San
Pedro Bay, yay-yay*

*I'm gonna get me a Greyhound Bus down
the motorway*

*I'm gonna spend a little time in Frisco an'
LA, yay-yay*

Hello America

Hello America

Hello America

Hello Americaaaaa . . .

(Def Leppard track, 'Hello America')

"HEY MANNNN, how're ya doin'?" Def Leppard singer Joe Elliott smiles widely, his teeth showing up Ultra Brite white against his golden tanned skin.

"Long time no see," he drawls, silver coke spoon dangling about his neck and glinting in the brilliant Santa Monica sun. *"Come on an' sit by the pool. We got soooo much to talk about."*

We walk over to the kidney-shaped creation, a sparkling, inviting oasis in the middle of a beautifully landscaped garden.

A ravishing Pam Ewing lookalike

reclines on an airbed floating in the water. She looks up, adjusts her skimpy swimsuit and tosses a luxuriant mane of hair out of her eyes.

"Hey, Joel!" she calls. "Are ya comin' in for a dip? It's just deviiiine!"

"Won't be long honey," replies Elliott, giving me a knowing wink. "I just gotta speak with this guy. Won't take longer than about 10 minutes."

I can't believe it. So this is what they've come to. Def Leppard, the first New Wave Of British Heavy Metal band, the group that inspired a whole new generation of sonic striplings, have become as sickening as their superstar superiors.

They've left their homes in Sheffield and have taken up permanent residence in the States. They're hooked on the Yankee highlife and couldn't care less about their homeland.

Goodbye and good riddance Great Britain, say hello America.

WRONG! This, insects, is how it *really* is.

Switch scenes from a Los Angeles suburb to a grubby street in Willesden, London NW2. Whip off your shades and put up your umbrella. Notice that the only pools in evidence are those caused by rainwater further clogging the blocked-up drains.

Now peer through the murky window of a tenement house adjacent to Battery Studios — where Def Leppard are at last recording their second LP — and listen intently. You're about to hear something that'll make you think again. Your assessment of the situation is suddenly going to seem incredibly ill-conceived.

Joe Elliott is sitting on the edge of a bed in a plainly-decorated room. He draws on a cigarette, his lips pursed tight and tense. A curly dark mop frames a scowling face. He's picking his words slowly, carefully, deliberately.

"I want to stress that Def Leppard have not 'sold out to America,'" he says. "It's ridiculous. Plain ridiculous. People seem to think that we spend all our time over there, but that's simply not true. So far, in our entire career, we have only spent three months in the States. Three months! That's *all*."

Bass player Rick Savage is crouched in a corner, his legs tucked up tightly beneath him. He nods in agreement.

"It's all very well being popular in America," he reflects, "being great rock stars, earnings lost of money and everything that goes with it, but there's no way you can put a price on being big in your own country."

"It's just pride — which is something everyone reckons we haven't got. People think we just don't care about doing things for the English fans, the kids who got us started. And they couldn't be more off the beam."

TO PLACE these comments in context, a short history lesson is in order methinks. Def Leppard first exploded on to the metal marketplace at the start of 1979. Taking the spikey-haired, bull-by-the-horns, New Wave initiative, they refused to stand idle and wait for

that miraculous record contract to magically come their way.

Instead the five Steel City teenagers (Elliott and Savage along with guitarists Steve Clark and Pete Willis, plus drummer Rick Allen) issued a self-financed EP called 'Getcha Rocks Off' and made things happen for themselves.

The record was superb and soon enough found itself firmly lodged in HM charts the length and breadth of the land. I promptly travelled up to Sheffield to see the band play a small gig at Crookes Workmen's Club.

A naively enthusiastic article appeared in *Sounds* dated June 16. 'High powered heavy rock played to a degree of tightness usually only achieved after a half-dozen gruelling American tours,' I drooled at the time.

It was the beginning of a frenzied fairytale. Eight months later the band had been snatched up by Phonogram, acquired hotshot American management, toured as support to the likes of Sammy Hagar, recorded a debut album 'On Through The Night', scooped not only the 'Best New Band' section but also (with 'Rocks Off') the 'Best Single' category in the 1980 *Sounds* readers' poll... and it was time for another feature.

I saw a show at base camp again, only this time at the Sheffield Top Rank, and the group enjoyed front page prominence on the March 1 issue. However the cover line was something of a downer: 'Has the Leppard changed its spots?' we asked.

Inside on page 20 I expressed some severe doubts. Another quote: 'Since signing a major deal, Def Leppard have begun to sink slowly into the rock industry quagmire. They once had the power to penetrate but unfortunately their complete trust in the business has rendered them useless.'

POP! The bubble had burst and suddenly it was a case of (to use that well-worn rock cliché) too much too soon.

BITTERLY, Elliott picks up the tale:

"Let's take it from the end of '79, when we went into the studio to lay down 'On Through The Night'. On January 5 1980 we finished the album, then we started on a tour of Marquee-sized clubs, 50-odd gigs. In March and April we played dates in bigger venues, we'd kind of graduated upwards and were riding the crest of a wave."

"We went to America in mid-May and returned to Britain at the beginning of

"We never sold out to America. In our entire career we've only spent three months there!" — JOE ELLIOTT

August. Looking back, I guess it was during that period that the turnaround, whatever you want to call it, occurred.

"We took two or three weeks off to rehearse and write some new songs, then we played the Reading Festival. We thought it'd be a highpoint in a great year for us... but it didn't work out that way. We came onstage after Slade — and nearly got canned off!"

Suddenly the once high-flying Leppards had crashlanded, as gracefully as a pigeon peppered with pistol pellets. They were forced to face a grim new reality.

After the Reading debacle, the band escaped to Europe and toured there throughout September. Returning to the UK in October to start recording their second album, they were dismayed to find the producer of their choice, Mutt Lange, still tied up with a Foreigner disc in New York. So the Def Ones sat down and waited for Lange to finish the project. And waited. And waited.

Work on Foreigner's LP was proceeding at a sloth-like pace and by Christmas it was no nearer completion.

"We were bored stiff," recalls Elliott, "so we set up a little low-key tour for ourselves, just to keep our hands in."

"Also to try and get back some 'street credibility'," interjects Savage. "We thought people might warm to us again, if they saw us doing gigs at the Retford Porterhouse, or Chesterfield's Aquarius, which is a real chicken-in-the-basket place."

"But it didn't work," says Elliott. "When we played the Nottingham Boat Club as part of our small-hall tour at the beginning of the year, 400 people were turned away from the door. When we appeared there again in December, we attracted a grand total of 87. All told. We had to cancel Doncaster because they'd only done about three tickets in advance."

THE LEPS spent the first part of '81 licking their wounds and wondering what on earth to do next. Mutt Lange

continues page 14



from page 13

finally freed himself from Foreigner's shackles in May and the band were at last able to begin laying down their follow-up long-player.

But the questions have to be asked: Why did they wait so long for Lange? Couldn't they have chosen another producer? Surely, the longer the delay, the lower their career slumped into the doldrums?

Elliott: "The point is, we just didn't want to settle for second best. No bad reflection on Tom Allom (who sat at the boards for 'On Through The Night') but we believe Mutt to be the best rock producer in the world. Admittedly, the longer we waited the worse it got for us, but at least we know that when our album comes out it's going to be a monster. We believe it will be."

You reckon that maybe this self-enforced 'retirement' could have worked to your advantage?

Savage: "It could have. Mind you, it's a bit of a bad situation when you get bands like, say, the Pink Floyd putting out records more frequently than Def Leppard! Basically, what it boils down to is what's in the grooves of your disc. Stuff the politics, if it's good enough people'll buy it."

Was the Foreigner LP delay due to what we printed in the first issue of *Kerrang!*? That is to say that band leader Mick Jones is only allowed to work from 9am to 5pm, under strict instructions from his trouble 'n' strife?

Savage: "I believe so, yes. We kept asking Mutt for the reasons why, and we got certain answers, but no-one except him and Foreigner knows for sure. Mick Jones was getting hassled by his wife..."

Elliott: "The way I hear it, the Foreigner album went into pre-production, but the songs just weren't coming together. Mick Jones had been listening too much to the other Mick Jones, the one who's in the Clash. He'd written all Clash kind of songs. Apparently they were good tunes, but



they were completely wrong for Foreigner. So they started again, a couple of band members were sacked. I don't know, I doubt if we'll ever learn the full story."

TO WHAT do you attribute your abrupt downturn in popularity? One moment you were on top of the world, the next, in rock'n' roll terms, you were as down-and-out as a Soup Kitchen sponger...

Elliott: "The power of the pen. They say it's mightier than the sword, and our case has proven that it can be."

Bad reviews in the music press? Surely that can't be the *only* reason?

Savage: "OK, what was written doesn't account for all of it. Nonetheless, people believe what they read and if someone says in print that Def Leppard have abandoned Britain for America, the vast majority believe it and don't bother to find out for themselves. That's why we got the cans at Reading. It only needs one or two slag-offs in the music press and then everything just snowballs."

Elliott: "It's not our fault. I don't think things were helped by the fact that, shortly after our album was released, Saxon brought out 'Wheels Of Steel', a pretty mammoth sort of heavy metal LP. I think that stole a lot of our thunder."

Savage elaborates: "Before we signed to a record company we were getting really over the top exposure. Us, Iron Maiden and Samson — we were all at

the forefront of the so-called New Wave Of British Heavy Metal. The kids latched on to us because of all this, but I think many were disappointed when they came to hear our debut LP.

"Now we were really proud of it, we thought it was a killer album, but we'd be the first to admit that it wasn't blatant heavy metal. It wasn't one long strung-out version of 'Getcha Rocks Off'... we didn't want it to be."

Elliott: "So people thought we'd produced it especially for the American market. They couldn't have been more wrong. We basically did the album for ourselves — it was an accurate representation of what we were about at the time."

Savage: "'On Through The Night' was really just an extension of our EP, which we had tried to make as varied as possible. You had three tracks: 'Rock Off', straight metal, 'Ride Into The Sun', dead poppy, and 'Overture', a real epic Rush-style job."

"The new album is very much in the same sort of vein. The production's heavier, but there're still the subtleties that you wouldn't be able to find on a Saxon or Motorhead LP. That's just the way we are. We write songs with a bit more melody."

AND THE platter — titled 'High And Dry' — is good, no kiddin'. While still far removed from mindless metal, Mutt Lange has nonetheless roughed up the Leps something rotten, and produced a redoubtable raucous-but-refined recipe.

Songs like 'Let It Go', 'Lady Strange', 'No No No' and '(Saturday Night) High And Dry' are powerful enough to propel the band into the UFO-style HR big league, while 'Bringing On The Heartbreak' is a slow, strong ballad and a potential showstopper.

The band and myself have had our differences in the past. But not even the most blinkered Philistine could deny that their second album REALLY brings the hammer down.

**"People believe what they read. That's why we got the cans at Reading."
— RICK SAVAGE**



I LIVE FOR THE WEEKEND!

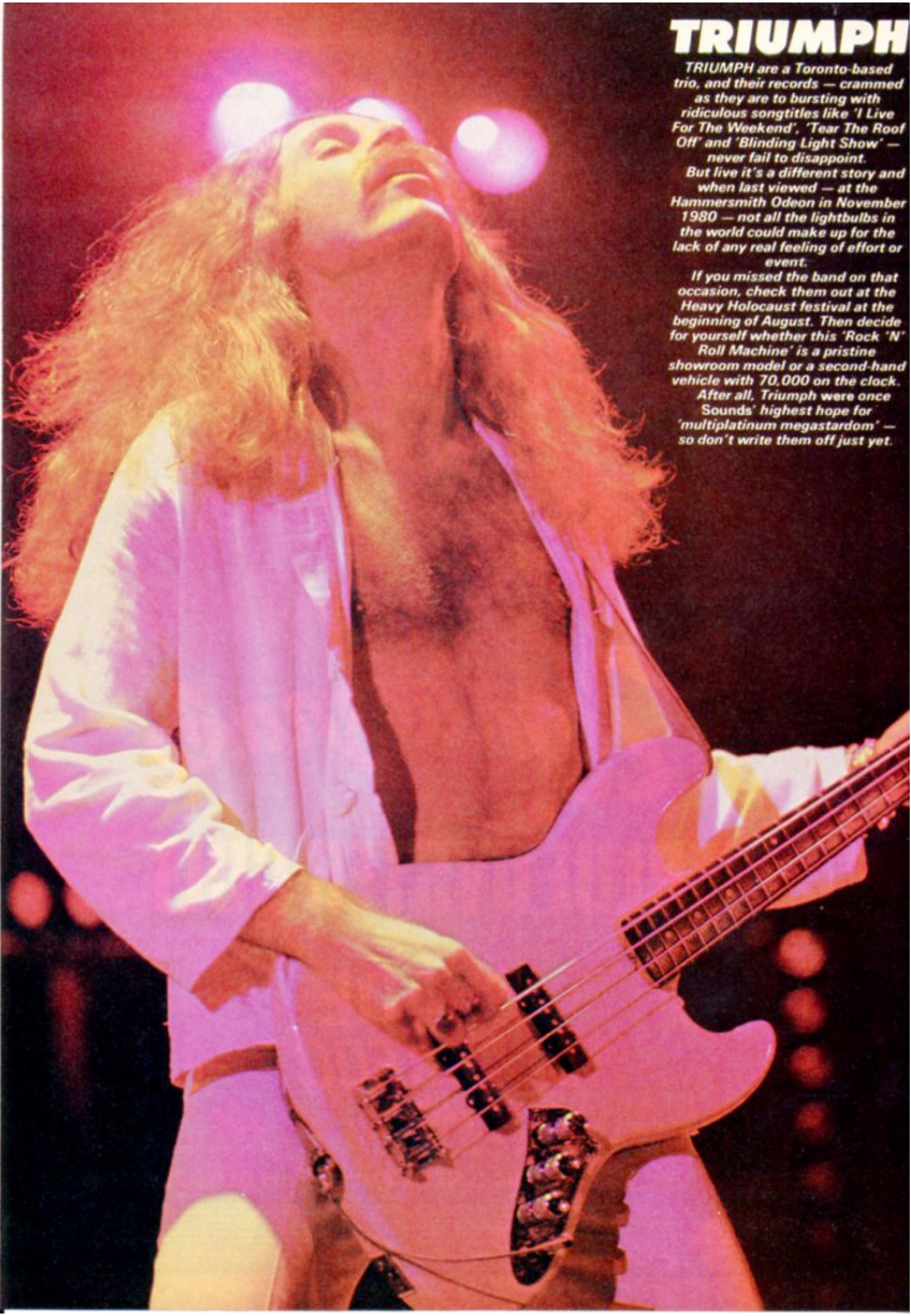
TRIUMPH

TRIUMPH are a Toronto-based trio, and their records — crammed as they are to bursting with ridiculous songtitles like 'I Live For The Weekend', 'Tear The Roof Off' and 'Blinding Light Show' — never fail to disappoint.

But live it's a different story and when last viewed — at the Hammersmith Odeon in November 1980 — not all the lightbulbs in the world could make up for the lack of any real feeling of effort or event.

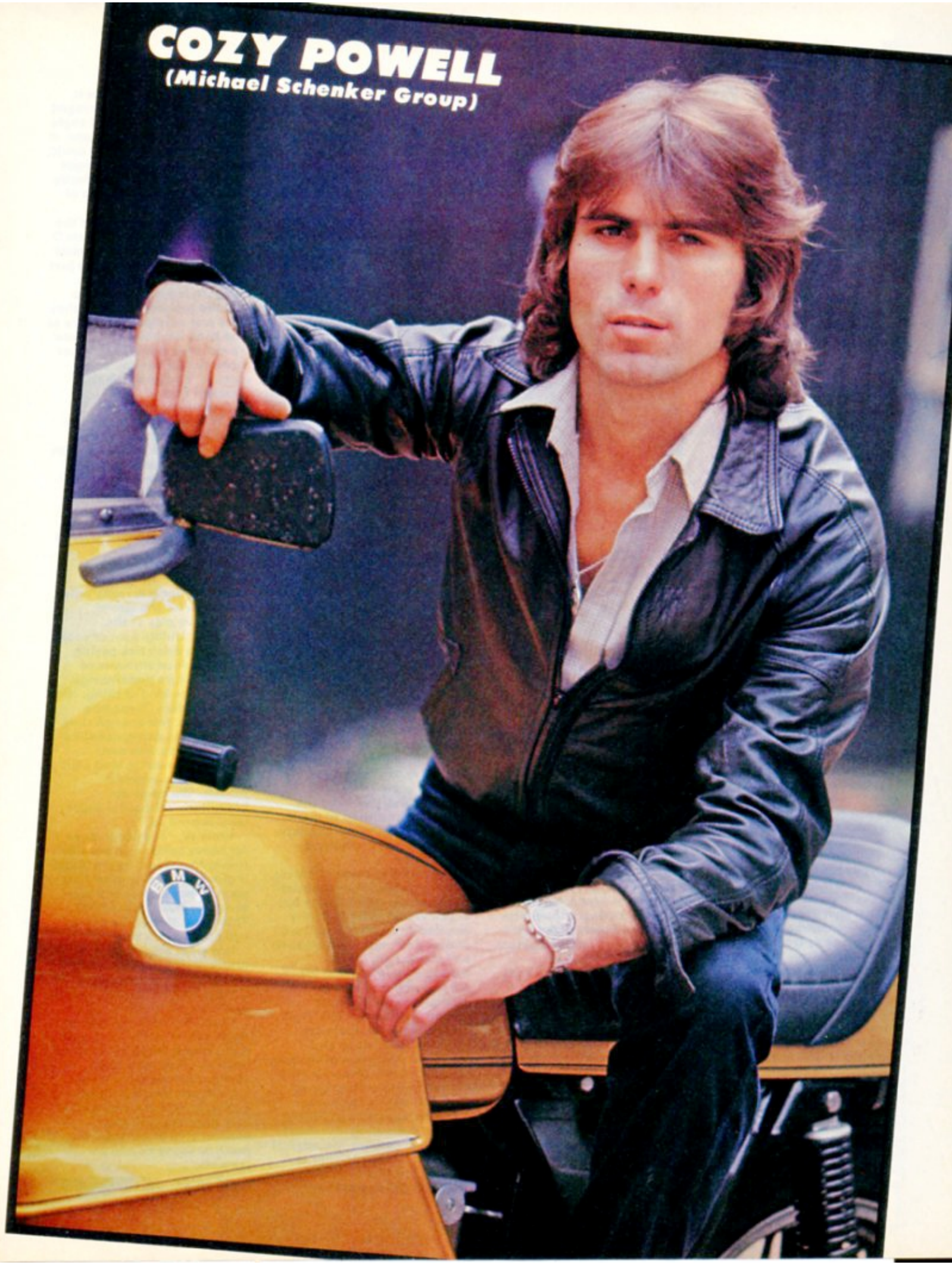
If you missed the band on that occasion, check them out at the Heavy Holocaust festival at the beginning of August. Then decide for yourself whether this 'Rock 'N' Roll Machine' is a pristine showroom model or a second-hand vehicle with 70,000 on the clock.

After all, Triumph were once Sounds' highest hope for 'multiplatinum megastardom' — so don't write them off just yet.



COZY POWELL

(Michael Schenker Group)



**The hills are alive
with the sound of . . .**

ARAGORN

MACCLESFIELD, a town famed for silk, Silverwing and a non-league football team as fine as any, lies hinged at the foot of Greater Manchester. A bottleneck town where country roads shoot everywhere southwards and bridge the gap between the Black Country and the North West.

In short, perfect biking country. It isn't surprising that dreamy Macclesfield has developed into an impenetrable fortress where heavy metal reigns supreme. Silverwing? Just the tip of an iceberg which could melt with the sheer heat of the intense heavy metal competition from elsewhere in the country.

In February, a chunk of power / thrust / thumping / plummeting heavy rock named 'Black Ice' appeared quietly, in seven inch form on Newcastle's 'Neat Records', by an unknown quantity named 'Aragorn'. A good debut outing, a thick, full, if slightly messy sound lying beneath a harsh piercing vocal. A strong single but not strong enough to lift the band above the mass of similar outfits.

It is in one of Macclesfield's notorious but heavenly hostelrys where myself and lensman Kevin Cummins come face to face with the shy yet rugged 'Aragorn'. Now a five-piece with Chris White (bass) and Andy Halliwell (guitars) joining the original three heard on the 'Black Ice' single who are Chris Dunne (vocals), Mike Ellis (drums) and Jon Hull (lead guitar).

We soon decide to take the interview away from this biker-ridden bitter bar (which housed nothing less than a KISS pinball table, eh Geoff?) and up, away into the hills to their place of practice.

And way up the hills it is. A dangerously stupid attempt to follow the tracks left behind by Aragorn roadie and sixth member, Steve, as he hurtles his impressive chopped Triumph in the general direction of Buxton, leaves us in an obscure, totally isolated farmhouse. Sheep, broken stone walls, guns, rabbits and mushrooms. We've followed



ARAGORN (from left): Jon Hull, Andy Halliwell, Mike Ellis, Chris White, Chris Dunne. Pic by Kevin Cummins

the road to hippiedom, no? 'Aragorn', the Tolkien connection. Before I am allowed to attack, Chris White lays my fears to rest.

"We aren't Tolkien addicts or anything like that. Jon likes it but that's all. Aragorn is just a name."

A bad one, I believe. A name which deceives the uninitiated and belies the hardness of Aragorn's music. When I first heard the name, I was immediately faced with visions of five naive hopeless hopefuls.

Chris: "We know full well the situation regarding new bands in England today. Nobody is signing new heavy bands. They have hundreds of good young bands on their books, the record companies, and we won't kid ourselves. It's the aftermath of the Geoff Barton New Wave of whatever, a couple of years ago. We are realistic."

Without wishing to destroy the power and imagery of H.M., it would be healthier if some of our younger bands

would listen to other music forms, learn from them and incorporate new ideas within the heavy metal format. Aragorn seem fairly open-minded and from the evidence presented to me in the form of a three-track tape, they are a much changed music force.

The rounded mess of power which provided the essential thrust of the debut single but which would have certainly clouded any album produced at that time, has been cleaned and sharpened. Ideas, surprisingly refreshing ideas, are beginning to evolve, particularly on the track named 'Tickets On The Wall'. An odd song, packed with pace changes, stops and starts. An explosion of rushing speed-rock will dispense with a meandering softness and then soft again, and so on.

Consistent throughout the track is a pumping drumbeat which just catches the edge of the heart. Unintentional as it may be, but this is an effect so obviously borrowed from

standard disco. Because it works, it must be encouraged. The seeds of an original angle of heavy rock are sown and, if recognised by the band, could grow into something unique which would still be perfectly acceptable to the masses of heavy vinyl addicts.

Aragorn also cast aside the usual stage attitudes. Chris D: "We would like to emphasise that Aragorn is more than just a band, four guys onstage. Aragorn is a team, our two roadies included because they play just as important a role as the band members. There are seven of us and we could not operate without any one person. You go to see the Aragorn Show".

And the future?

Chris W: "Gigs in London are being planned. We are basically a live band and, with the current record company situation, it is our live show we are concentrating on at the moment. We enjoy playing live more than anything else and our show is impressive but . . ."

Jon: "It is a question of power. Our P.A. is easily adequate but it is really only adequate for the size of venues we play at the moment. Unlike a lot of young bands we don't like paying out ridiculous amounts of money to hire massive rigs. Y'know the kind of thing. Hire this, hire that. These hire companies, fair enough they are business enterprises like anything else, but their services do tend to land a lot of bands into financial trouble. We know our limitations, without a major label behind us."

Chris W: "It's not so easy for heavy bands, y'know this Public Image low-key attitude is great but heavy metal fans want to walk into a hall and see giant stacks, BIG BINS. They want to feel the power, and power costs money."

It is clear that Aragorn's future MUST at some point be reliant upon record company action. So how are they going to attract attention?

Chris W: There really is no substitute for sheer hard work and a desire to gig as much as possible. That may seem obvious but too many bands are content to just sit back and wait. Without doubt we'd love the chance to play support on a major tour. To reach as many people as possible."

MICK MIDDLES

BLACK SABBATH discography

by BARRY LAZELL



TONY IOMMI

Singles

Vertigo V2 'Evil Woman (Don't Play Your Games With Me)' / 'Wicked World' (March 1970)
Vertigo 6059 010 'Paranoid' / 'The Wizard' (Aug 1970)
Vertigo 6059 061 'Tomorrow's Dream' / 'Laguna Sunrise' (1972)
WWA WWS 002 'Sabbath Bloody Sabbath' / 'Changes' (Dec 1973)
NEMS 6165 300 'Am I Going Insane?' / 'Hole In The Sky' (Sep 1975)
NEMS NES 112 'Paranoid' / 'Sabbath Bloody Sabbath' (1977)
Vertigo SAB 001 'Never Say Die' / 'She's Gone' (May 1978)
Vertigo SAB 002 'Hard Road' / 'Symptom Of The Universe' (Sep 1978)
Vertigo SAB 3 'Neon Knights' / 'Children Of The Sea (live)' (June 1980)
NEMS NESS 101 'Paranoid' / 'Sabbath Bloody Sabbath' (June 1980)

Albums

Vertigo VO 6 'Black Sabbath' (March 1970)
(Reissued as WWA 006 and later as NEMS NEL 6002)
Vertigo 6360 011 'Paranoid' (Sept 1970)
(Reissued as WWA 007 and later as NEMS NEL 6003)
Vertigo 6360 050 'Master Of Reality' (July 1971)
(Reissued as WWA 008 and later as NEMS NEL 6004)
Vertigo 6360 071 'Black Sabbath Volume 4' (Sept 1972)
(Reissued as WWA 009 and later as NEMS NEL 6005)
WWA 005 'Sabbath Bloody Sabbath' (Dec 1973)
(Reissued as NEMS NEL 6017)
NEMS 9199 001 'Sabotage' (Sept 1975)
(Reissued as NEMS NEL 6018)
NEMS 6641 335 'We Sold Our Souls For Rock And Roll' (Double LP compilation) (Jan 1976)
(Reissued as NEMS NELD 101)
Vertigo 9102 750 'Technical Ecstasy' (Oct 1976)
NEMS NEL 6009 'Greatest Hits' (compilation) (Dec 1977)
Vertigo 9102 752 'Heaven And Hell' (Apr 1980)
NEMS BS 001 'Live At Last' (June 1980)

NOTE that all the NEMS albums including the re-issues are still currently available. Of the singles, the third issue of 'Paranoid' is still on catalogue.

FAN CLUB directory

EACH MONTH we'll try to keep you up to date with fan club addresses. Here's the first batch. We can't promise how helpful they'll be, and some of them are simply addresses where you can write rather than proper clubs. But if you DO get ripped off, let us know.

AC/DC Fan Club
18 Watson Close
Bury St Edmunds
Suffolk

ANGELWITCH
207 Stoke Rd
Slough
Bucks

GRAHAM BONNET
c/o Quarry Music
7 Townsend House
22 Dean Street
London W1

DEDRINGER Fan Club
The Cloisters
11 Salem Road
London W2

DEEP PURPLE Fan Club
c/o Sea Breeze Productions
25 Newman Street
London W1

DEF LEPPARD Fan Club
c/o Sonya Marr
85 Hill Fields Road
Hilltop
Dronfield
Sheffield

GENESIS Fan Club
PO Box 107
London N6 5RU

IAN GILLAN Fan Club
c/o Pan Agency
10 Sutherland Ave
London W9

GIRLSCHOOL
c/o Greybrey Ltd
15 Great Western Road
London W9

IRON MAIDEN Fan Club
6 Star Street
London W2

JUDAS PRIEST Fan Club
c/o Charlie West
57 Hockley Ave
East Ham
London E6 3AN

KISS Army
c/o Bertie Productions
Unit 10
Chelsea Wharf
15 Lots Road
London SW10

KROKUS Fan Club
Keltenlaan 5
NL - 7312
TLA'DOORN
Holland

MOTORHEADBANGERS
35 Upper Accommodation Road
Leeds 9

PRAYING MANTIS Fan Club
24 Beecham Place
London SW3

RAINBOW Fan Club
c/o Box 7
Prescot
Merseyside L35 4PP

RUSH Fan Club
PO Box 640
Thornhill Ontario
Canada

SAMSON Fan Club
c/o Scope
7/9 Earlham Street
London WC2

SAXON Fan Club
c/o Moz Morris
15 Hockley Place
Grange Park
Blackpool
Lancs FY3 7MY

MICHAEL SCHENKER
c/o Heather Sharp
Chrysalis Records
12-13 Stratford Place
London W1

SCORPIONS Fan Club
PO Box 5220
3000 Hanover
West Germany

STATUS QUO
c/o Quarry Productions
Hammer House
113 Wardour Street
London W1

THIN LIZZY Fan Club
c/o Morrison O'Donnell
9 Disreali Road
London SW15

TYGERS OF PAN TANG FANG Club
Office G 1A Marden Road
Whitley Bay
Tyne and Wear

URIAH HEPP Fan Club
c/o Val Georgio
83 Tottenham Lane
London N8

VARDIS Information Centre
c/o Rock City Studios, Shepperton
Studio Centre, Squires Bridge Road,
Shepperton, Middx.

WHITESNAKE
c/o Karen Green
15 Bloomacre
Long Bown Estate
Sandhurst
Berks

WILD HORSES Fan Club
c/o Katherine
9 Disreali Road
London SW15

WISHBONE ASH
31 King's Road
London SW3

David
Coverdale



SAMSON



GIRLSCHOOL

(Enid Williams)



ARMED & READY

Geoff Barton with more young bloods who are hot to trot!



WRATHCHILD have a long and complicated history. Their four members — Rocky Shades (vocals), Phil Wrathchild (guitar), Marc Angel (bass) and Brian Thunderburst (drums) — have in the past played in a multitude of obscure Midlands bands: Night Creatures, Titan, Dummies, Dead Men and Sweet Acid to name but five.

But I think it's fair to say that the Evesham-based group basically grew up out of the ashes of an outfit called Sinner. This lot had an erratic career, forming in 1978, splitting in '80, coming back together after entering 'Battle Of The Bands' and winning the regional competition, then breaking up again after losing the grand final.

Wrathchild have been in existence for six months. They play American influenced British metal — 'Big rock, big guitars, big drums, big sound'.

A recent Sounds live review didn't exactly see it that way. Whilst it's true that the band utilise ear-piercing sirens, blinding strobe lights, plenty of flashbombs and even (local Italian community permitting) a couple of flaming guitars, the overall effect is apparently akin to TV's Goodies performing a hard rock pastiche.

In other words, would you believe Heavy Metal Pathétique? I would, and it sounds just a-mazing.



ANVIL: formerly known as Lips (after the name of their lead vocalist/guitarist — obviously heavily influenced by Kiss), Anvil are all natives of Toronto, Canada. Other members, besides the aforementioned Lips (what an idiotic name) include Dave Allison (rhythm guitar), Ian Dickson (bass) and Robb Reiner (drums).

The group recently opened a show for Motorhead in their home town and came away much impressed by Lemmy and company. "Now we listen exclusively to heavy metal and hard rock," says Reiner, "nothing softer than Motorhead."

Anvil's debut album 'Hard 'N' Heavy' has just been released on Attic Records and is available on import in the UK. The band proudly proclaim that their LP is "a no-holds-barred collection of some of the hottest rock you'll ever hear."

Their song titles aren't exactly subdued either, to wit: 'I Want You Both (With Me)', 'At The Apartment', 'Bondage' and 'AC/DC' (categorically not a paean to the music of Angus Young and friends).

"Our numbers are exclusively about women," continues the 23-year-old Reiner. "About what we want to do to them and what we want them to do to us. The lyric sheet in the album has all the details."

I bet it does.



DEMON PACT for a change, are a band who hail from the South of England — specifically Hayes, near Bromley, Kent. Donald Meckiffe (vocals), Richard Dickerson (guitar), Roy Bridle (bass) and Iain Finlay (drums) make up the band, averaging a tender 20 years of age each.

These condemnable cannibals take the Blitzkrieg single 'Buried Alive' one stage further, their recently-released 45 being called 'Eaten Alive'. It's a delightfully distasteful slice of vinyl, containing lyrics that include the phrases 'tasty meat' and 'cutting off the rind', a line that runs 'You chew but she's too tough' and plenty of references to the healthy activity of, uh, throwing up.

It's out now on Slime (yes, that's Slime) Records and if your stomach's rumbling in anticipation, drop a line to the group's management at 6 Bourne Vale, Hayes, Bromley, Kent for further grisly details.



BLITZKRIEG: Brian Ross (vocals), Jim Siroto (lead guitar), Ian Jones (rhythm guitar), Steve English (bass) and Steve Abbey (drums) combine to produce the sudden, shellshocking attack that is Blitzkrieg. Hailing from Leicester, the group have three tracks available for your delectation through Wallsend-based Neat Records.

The first, included on the label's 'Leadweight' compilation cassette, is called 'Inferno'. Remarkably recorded in one take, it's a song of such flamethrowing frenzy it makes its

Towering cinematic namesake look about as powerful as a Bic disposable lighter. However, even better are the other two, 'Buried Alive' c/w 'Blitzkrieg', which make up their debut single (NEAT 10). The A-side is a Priest-style epic (listen out for those Halfordesque screams), so grindingly graphic that you can almost hear the fingernails scraping away at the coffin lid. The eponymous flip contains the sounds of droning Junkers and the vocal taunt, 'Can you survive the Blitzkrieg?' Best heard in an air-raid shelter.



SHELL SHOCK: This Birmingham-based band have been together a mere three months and comprise Dave ("Lend us a quid till Friday") Raven on lead guitar, Pete ("I don't look like Bon Scott, honest") Travis on drums, Dave ("No handkerchiefs involved") Martin on bass and Martin ("Got any fags, Dave?") Schell on vocals and guitar. From whom the band's name is obviously derived.

The band recently laid down a demo at Steve Adams' Studio (whoever he is) and despite sending it to a number of record companies have so far garnered zilch response. A pity, for despite its muggy sound and all-too-obvious Zep-style vocal inflections, the tape is really entertaining

in a slightly old-fashioned, mid-Seventies way.

There're four tracks on 'Slow Motion Suicide', 'East Wind, West Wind', 'Highway Angels' and 'Woman Fever'. Out of them all the latter is by far and away the best, with hilarious lyrics that run:

"Since my baby left me I had one thing on my mind How to get just what I want Out of woman kind I'd take anyone, anywhere All you women just beware!"

"If they want to be sexiest, why can't they do it with a bit of style? That's just sheer doggerel," said hot-under-the-collar Sounds scribe Robbi Miller,

In other words, I don't think she particularly liked it.

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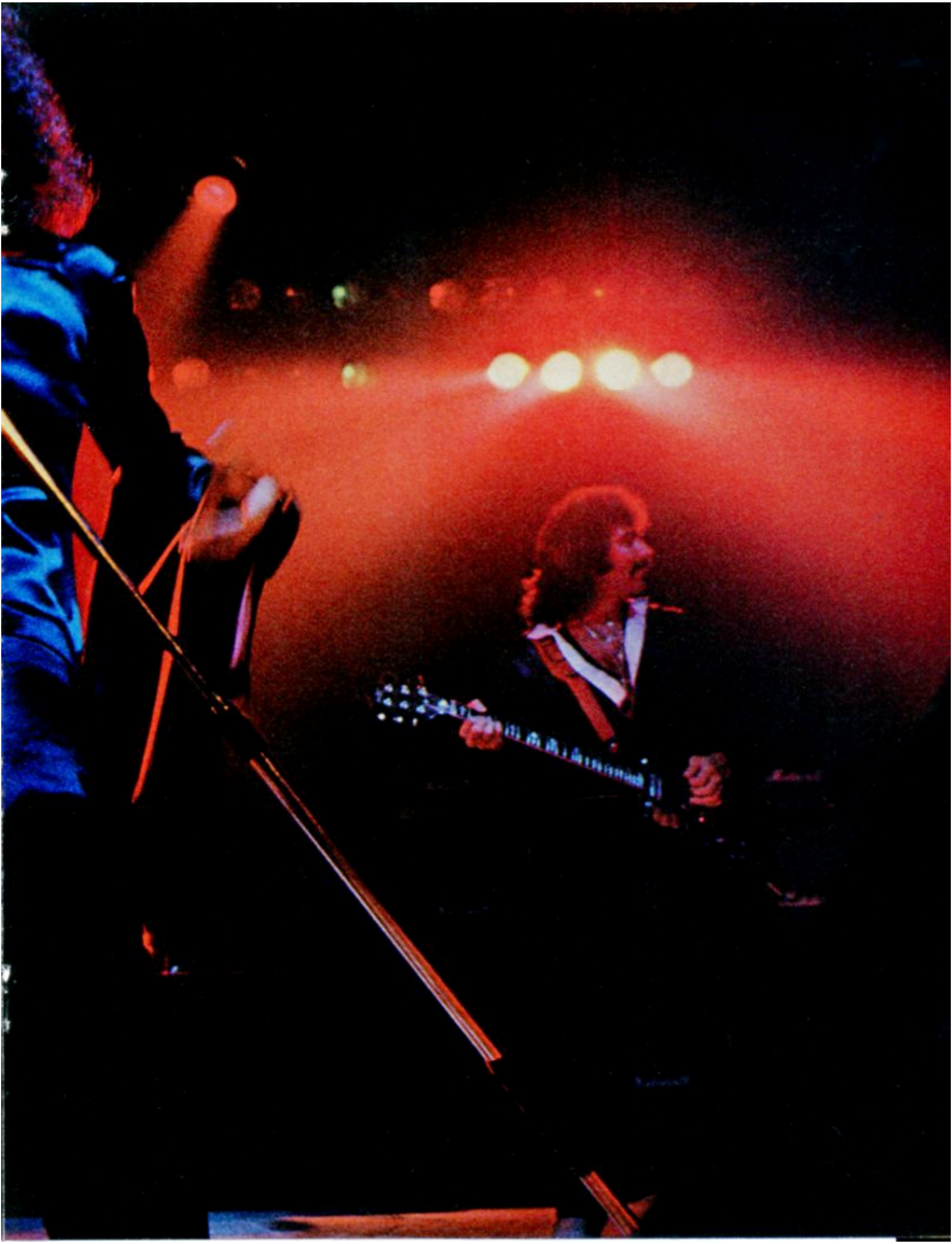
A high-contrast, black and white photograph of the rock band Black Sabbath performing live on stage. The lead singer, Ozzy Osbourne, is in the foreground on the right, wearing a dark, patterned shirt and holding a microphone. To his left, another band member is visible in the background, playing a guitar. The stage is lit with bright spotlights, creating a dramatic atmosphere with strong highlights and deep shadows.

BLACK SABBATH

'THE DEVIL damn thee Black,' wrote Shakespeare. And indeed the satanic, brain scramblin' Sabs have been held responsible for a number of evils throughout their career, not the least of which involved a certain Deaf Barton and a baptism of brutal metallic fire with the 1971 album 'Master Of Reality'.

A lot of peace signs have been flashed since then — some even pronounced the band dead when vocalist Ozzy Osbourne left to become the wizard of Blizzard. But ex-Rainbow chaser Ronnie James Dio proved a more than adequate replacement.

Ten years on from that 'Reality' album, Black Sabbath are as active as ever. They headline 'Kerrang! — The Heavy Metal Holocaust' festival at Port Vale football ground on August 1.





BLUE CHEER
'Vincebus Eruptum'
 (Philips SBL 7839)

IF EVER an LP deserved to be recut, repackaged and unleashed once again on to an unsuspecting record-buying public then this is it: 'Vincebus Eruptum'.

Today's metal-conscious society is missing something powerful, poignant and precious — why, I'd even go so far as to say that, nigh on 15 years since its original release, this is still a *chart album*, if only some enterprising record company would recognise the fact.

Leigh Stevens (guitar), Dick Peterson (bass and vocals) and Paul Whaley (drums) made up Blue Cheer, and this record is their finest moment.

It contains a mere six tracks and has barely one half-hour's worth of playing time, but that's more than enough. Powered along by Peterson's wall-of-sound bass work and Rob Tyneresque voice, the Cheer play music so dense they make Benny of *Crossroads* look like a *Mastermind* competitor. Their material is so heavy it reduces Giant Haystacks to the size of a seven-stone weakling.

Insistent, unstoppable, interminable Acid Rock hammering. A dull, deadly, apocalyptic BOOOOM. By the end of side one you're cortex deficient; after side two you're completely lobotomised. 'Vincebus Eruptum' is *that* powerful.

'Summertime Blues' sounds like it was originally composed by Eddie Cochran on a Black And Decker hammer drill. 'Rock Me Baby' rumbles from the speakers with the malevolent sound of the footsteps of an approaching invasion army. And 'Doctor Please' is more explosive than Ronald Reagan with his finger on the panic button.

So don't forget:

The ground of BEING: CHANGE

The sound of TIME: LIFE

Seek the UNREVEALED: LOVE

Dance the WONDER yet concealed: AID

Subtle colour of the MIND: BLUE

Call the figure of the SOUL: CHEER.

Eh?



GRAND FUNK
'Good Singin', Good Playin''
 (EMI International INA 1503)

GOOD SINGIN', good playin'... good album! This LP marked the end of an era: it was the last ever Grand Funk (Railroad) record, the parting shot from the one-time US mega-group, the final time Messrs Farner, Brewer, Schacher and Frost appeared together in the same studio.

And in comparison with previous songs — remember 'We're An American Band', 'Some Kind Of Wonderful' and 'Shinin' On?' — the material contained within 'Good Singin'... is really off the wall.

This was undoubtedly due to the presence of Frank Zappa, who for some reason was chosen as the platter's producer. His wacky presence and eccentric ideas permeate the grooves — indeed previous, traditionally dumb GF characteristics are almost completely submerged in a welter of frantic guitar playing (some — if not most? — coming from the fingers of Zappa himself), unpredictable quirkery and general whirling cosmic craziness.

The bizarre, distorted cover (a reproduction of an unreal-looking Norman Seeff photograph) perfectly complements the music it encloses. Having been given a free hand, Zappa created an insane, twisted, murderous-minded Funk Frankenstein monster.

Such tracks as 'Crossfire' and 'Out To Get You' remain some of the most adventurous metal ever recorded. And 'Big Buns' still stands, er, tall in the Chesty Morgan sexism stakes. Overall, this album is perhaps more relevant today than when it was recorded, ahead of its time, in 1976.

Don't give up on the Funk! As if you would.



Mark Farner of Grand Funk

Geoff Barton kleeps into the krypt and unearths another five metallic masterworks!

STRIKTLY FOR



MR BIG
'Sweet Silence'
(EMI EMC 3101)

IF YOU remember Mr Big at all, it'll probably be because of their 1977 wimp-out chart hit 'Romeo'. 'I am the morning, you are the lights/You make the morning such a beautiful thing' crooned band leader Dicken with sickening sentimentality, as if he was singing the verse off a Valentine's Day card.

It's incredible to think that two years earlier, in the context of their debut album 'Sweet Silence', Mr Big produced a track that even today can stand up proudly alongside the likes of 'Paranoid', 'Smoke On The Water' and 'Whole Lotta Love' as an all-time heavy metal classic.

You think I'm kidding? No way, Jose. If an HM DJ with an eye for the bargain bins picked up this LP, he would discover a real Soundhouse showstopper at the end of side one. It's the title track and it goes like this:

*'Aaaagh ya look so sweet
Gotta move into rock 'n' roll beat
Such a crazy honey blowin' my mind
Sweet silence all MIIIIINE!'*

Dicken, far from being the tender romantic balladeer, spits out the lyrics like a mouthful of broken teeth and the band, spurred on by two drummers (Glitter Band stylee) create a racket so frantic, so crazed, so thunderous behind him that they sound like the modern-day Plasmatics.

And after he's sung the essential vocal lines, Dicken just spits, slurps and farts into the microphone like some noisome, ill-mannered spikey-hair.

'Sweet Silence' is a glorious moment in what is, truthfully, overall an erratic and pretty lacklustre LP. Songs like 'I Ain't Bin A Man' hint at the disappointingly soft-hearted standpoint that was to come. Such a shame, because Dicken had (still has in fact, even with his current band Broken Home) one helluva rock 'n' roll voice, a real Noddy Holder holler that'd be perfectly suited to metallic material.

So if you're reading this Dick, stuff the sopiness and just SCREAM! That's my valueless advice.



STACK WADDY
'Stack Waddy'
(Dandelion Records DAN 8003)

BET JOHN Peel's panicking now that I've dragged this particular skeleton out of his cupboard. 'Stack Waddy' is an endearingly worthless hunk of plastic that first saw the light of day on Jovial Johnny's own Dandelion label in 1971.

The then-hippy Peel saw the band play at a festival in Buxton and was so impressed he booked studio time and produced this LP for them under the pseudonym of 'Eddie Lee Beppeaux'.

If you expect synthesised drivelling you couldn't be further off the beam — this album's a bare, basic, bluesy, barely competent plod from beginning to end, a hugely entertaining mixture of band originals and well-worn classics such as 'Roadrunner', 'Sure Nuff 'N' Yes I Do' and 'Susie Q'.

'Yeah, Stack Waddy. Sweet, charming and gentle. Play the f..... heaviest music you've ever heard. They're no band to sit and listen to — you have to get up and leap, while you're audially raped and plaster falls from the ceiling' run the sleeve notes (the swear word deletion not coming from my less than prudish pen, I hasten to add).

Stack Waddy (great name) was apparently a character in *Mad* magazine that resembled band vocalist John Knail, a bearded bear of a man who graces the cover of this disc in glorious grainy black and white.

Other members included Mick Stott (guitar), Stuart Banham (bass) and Steve Revell (drums). Where are they now? John Peel might just know, but the last thing he wants right now is to be bombarded with mail demanding a Stack Waddy revival. Mind you, that doesn't mean that I'm expressly forbidding you to do it.



SILVERHEAD
'Silverhead'
(Purple TPSA 7506)

ONE OF the greatest glam bands of the early Seventies, Silverhead were led by Michael Des Barres — a *Clockwork Orange* character in 10 feet wide loon pants, a performer of considerable charisma. He's still plugging away today in fact, but sadly he's a sorry parody of himself and doubtless slightly envious of his former Silverhead sideman Nigel Harrison's success as bass player with Blondie.

This is Silverhead's debut album, released in 1972 on the Purple Records label and produced by Martin Birch.

Although a little slow and definitely dated by today's high-powered heavy metal standards, 'Rolling With My Baby' remains a compelling crowd stormer ('All right — outasight'), 'Sold Me Down The River' still entertains with its chunky good-time Faces-style rhythms and motorbike love story 'Ace Supreme' never fails to raise a giggle with its line 'In the neck of the woods / She did him no good / She wiped his kickstart clean'.

Throughout Des Barres impresses with his forceful, sub-Cockney cry, much as he did with his later band called Detective. And if you haven't any memory of them, stay tuned for the next 'Konnoisseurs' column, when I'll be telling you about the group and such earth-moving songs as 'Grim Reaper', 'Ain't None Of Your Business' and 'One More Heartache'. Can't wait, eh? I thought so.

KONNOISSEURS



MOTORHEAD
(Philthy Phil)



VAN HALEN

ONE LOOK at Van Halen on their debut British tour as support to Black Sabbath in 1978 and it was obvious that they were going to make it. Massively.

Exuding confidence and brash yankee bravado, they believed in themselves so much that you in turn couldn't help but believe in them.

Fronted by the ludicrous Dave Lee Roth — a man of such vanity he makes Muhammed Ali look like Mavis Riley — VH's latest album 'Fair Warning' is (and I quote) 'the HM equivalent to an American hamburger restaurant . . . flabby, disposable, fast-food trash metal'.

"Yeah, the girls who go to our concerts think about my Whopper all the way home," says Roth. Belch.

RAINBOW FAMILY

SORCERERS 1965 To 1968

Cosby Powell based up in the "German 8 hours-a-night trip" - every German city has its clubs - and he played in Frankfurt - at the K92 & Storeville clubs. It was really hard work - but it was good because it built up your stamina. The others pressed on, but Cosby left to go to play with the Sorcerers for 2 months.

For details of Ritchie Blackmore's early career see the Ovarians/Savages/Crusaders family tree.

KEN ASTON (vocals)
COZY POWELL (drums)
DENNIS BALL (bass)
PETE BALL (keyboards)
ROY BLACK (guitar)

ACE KEFFORD STAND
APRIL 68 To MID 69
After 2 months in Casey Jones band, Cosby rejoined the Sorcerers, who changed their name to Youngblood. Then, with the arrival of ex-More bassist Kefford, they changed again.

ACE KEFFORD (vocals)
COZY POWELL (drums)
DENNIS BALL (bass)
DAVE BALL (guitar)

THE VEGAS KINGS 1957 To 1961
Blaine Dio was born in Portsmouth New Hampshire but was educated in Cortland New York, where this school group was based. After a while they changed to Ronnie & The Rumblebees, then again to Ronnie & The Red Caps, under which guise they recorded a single, "Lower / Conquer", for Red Records in 1958. Ronnie quit school for a musical career.

THE VEGAS KINGS
BILLY DE WOLF (vocals)
RONNIE DIO (bass/vocals)
NICK PANTAS (guitar)
TOM ROGERS (drums)
JACK MUSCI (sax)

RONNIE DIO & THE PROPHETS
Going from 1961 to Autumn 67. Recorded at least seven singles (see left) and one album: "DIO AT DOMINOS" (Lawn Records 1965). Tracks cut during this period also appear on "THE HISTORY OF 454 RACE MUSIC, VOLUMES III and IV" (ECCP HLP 101-10).

THE ELECTRIC ELVES
LATE 1967 To MID 1970
Recorded "they look me over" / "I play to advertise" (Main K 13939 - Dec 67) before abbreviating name to THE ELVES. Cut two more singles: "WALKING IN DIFFERENT CIRCLES" / "SHE'S NOT THE SAME" (Becca 35507 - Sept 69) and "AMBER VELVES" / "WEST VIRGINIA" (English MICA M1114 - Feb 70). In mid 70, all were involved in a car crash, which killed guitarist Nick Pantas.

THE ELECTRIC ELVES
GARY DRISCOLL (drums)
RONNIE DIO (vocals/bass)
DAVE FEINSTEIN (guitar)
DOUG THALER (keyboards)
NICK PANTAS (guitar)

ELF #1 MID 1970 To EARLY 1973
Keyboard man Thaler, hospitalised for several months following the car smash, returned as guitarist. Played clubs, colleges and bars looking for a contract. Purple people Roger Glover and Ian Paice happened to see them auditioning for Columbia in Jan 72, and offered to produce an album for them. In April 72 (after second EP UK tour of 72), Glover and Paice went to Atlanta Georgia to produce "ELF" (Epic UK 31709 - Aug 72). Elf then supported Purple on two US tours to promote the album (Aug/Sept and Nov/Dec 72). The ball was rolling!

ELF #2 EARLY 1973 To APRIL 1975
During Summer 73, Elf signed with MGM in US, and with Purple Records in UK. In early 74, they came to England to cut second album at The Manor, UK, supporting Purple. (UK Purple TPRS 3506 - Mar 74), produced by Roger Glover. Toured into studio with Ritchie Blackmore to record exploratory Black sheep album. Elf returned to UK to cut third album with Roger Glover and Mark Nauseef. (US MGM 4554 - June 74). Elf then toured with Blackmore.

ELF #3 JUNE 73 - MAY 75
This line-up cut 2 albums: "BURN" and "STOBBERHOOF" (see Purple tree for details). Ritchie Blackmore: "I couldn't bear to record another album with Purple. 'Stobberhoof' was crap. After recording with Elf in Germany (Feb/March 75), he rejoined Purple for a final tour - his last gig was in Paris on 7th April. 'He had become a spiritualist - not a team'.

ELF #3
DAVID FEINSTEIN (guitar)
DOUG THALER (keyboards)
RONNIE DIO (vocals/bass)
GARY DRISCOLL (drums)
MICKEY LEE SOULE (keyboards)

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Blackmore had always wanted to record 'Black sheep of the family' (written by Quermass in 1990), but the rest of the band rejected the idea.

As chain between him and others witnessed, Blackmore cut the song with the assistance of Elton John, Hugh Hopper and Matthew Fisher in late 1974. The result named the lid on his relationship with Purple. He told them he was leaving.

Wikipedia on tour in UK (Spring 74). Ronnie Dio and Michael Lee Smith participated in the "BUTTERFLY BALL" re-release. Elton's song album was released in the States as "LA 50" (MCA 4974). Elton released 2 singles, "Moochie Mother's Day" / "Sweetener" (Capitol 5-10933 - Sept 72) and "LA 50" / "Ain't it All About Me" (MCA 4762 - April 74 - released in UK on Purple 118).

JULY 75 **RIEL** **HUM LLOYD** **JOHN**
JULY 77 **UNDER** **LANGTON** **BUTLER**
tar guitar vocals vocals

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Stein (ex von) — but in the cause, I was liable as he is that Ruche Moore, Black Sabbath variations. Lord was" —

Graham Bonnet sprang to the public eye as half of the Marbles, who had a top five hit with "Only one woman in October 68. During the next few years a succession of solo singles mysteriously managed to evade chart scrutiny, forcing Graham to accept a scoring role for the new album and earning him the title of "The Fall Guy" (see "The Fall" page 197).

He returned to the recording scene with 12 excellent singles and the album "GRAHAM BONNET" (Rmg O 2320 10th Sept 77). This and a westsop album (unreleased) went gold in Australia.

senior and seems quite happy with his current role. "I got into this halfway through recording their latest album in that it became apparent that things weren't working out for them Bonnet and the rest of the group. The final crunch [Rainbow completed the backing tracks for "Difficult to Be a Man" at Sweet Silence Studios, according to Rainn] was when I saw the album cover. I was like, 'This is not my group.' There was no doubt about Graham's singing."

ver, who already had enough on a plate producing the new, who anyway finally came to agreement and he last year. Since then he has resumed pursuing a solo far has released two successful singles — "Night" (Big) VER 1) and Russ Ballard's "Liar" (Vertigo VER 2). VER 1) and Russ Ballard's "Liar" (Vertigo VER 2).

most people seemed to think that this marked the end of an era, that Blackmore already had two more albums already waiting in the wings — drummer Bobby Whitlock and bassist Chris Wood had just left the band, and Whitlock was a Long Island cover band wannabe, and Wood was a Long Island cover band wannabe. But Blackmore and his band had a secret ace in the hole: a young and bred Italian stationer Joe Lynn Turner who had just moved to Los Angeles. Turner was a former member of the band Fendigo, a group who gained a healthy following in the American support circuit and released some albums on the major label of Warner Bros. Turner's first solo album can be heard on Rainbow's latest album, "Difficult To

and composition — and *‘Can’t Happen Here.’*

**STATUS
QUO**



KROKUS



JUDAS PRIEST

WHEN HE'S not wielding the axe for the mighty Priest, KK Downing likes messing about with cars. So Sunday mornings find him — when he's not driving a Jeep up the stairs of the Hollywood Hilton or crashing limos through the windows of the New York Plaza — at home in Sunkissed Wolverhampton, polishing his beloved old Jensen. And just to remind him of his humbler days as a chef in a Wimpy bar, KK also has the mini.





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IAN HUNTER BAND

JUDIE TZUKE

Q-TIPS + TRIMMER & JENKINS

Compere/DJ JERRY FLOYD

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FEW BANDS appear to fit the phrase 'boring old farts' better than the Pink Floyd. Phenomenally successful beyond anything they could have dreamt of fifteen years ago, they represent everything the new wave set out to obliterate — pompous, self-indulgent laid back music from a band who closet themselves away from reality, protected by vast amounts of money pouring endlessly into their coffers.

But trying to make these indictments stick is more difficult. Of course they are rich and remote, but then incredible wealth automatically cuts you off from the ordinary world because you just aren't ordinary any more.

Unlike the half dozen or so bands who could compete in status with them, the Floyd have retained an extraordinary degree of anonymity. Each of them would pass unrecognised in your local pub unless you were keenly observant. They've also compromised themselves less than most of their peers in achieving megastardom. After three failed attempts to follow a hit single in 1967 they gave up and concentrated on producing what they want, when they want and set their own standards in doing so.

You couldn't call them a prolific band by any stretch of the imagination. Eleven albums and one compilation since 1967 is slow going (though not as slow as Led Zeppelin for example).

Formed in 1966 with Roger Waters, Rick Wright and Nick Mason from the Regent Street Polytechnic together with Syd Barrett from Camberwell Art School who'd been a school friend of Roger's at Cambridge, they began by playing the R&B that dominated the scene of the time. But when managers Peter Jenner and Andrew



King brought them into contact with the embryonic underground scene the effect on the group's style was dramatic.

THEIR FIRST single, 'ARNOLD LAYNE' recorded before they signed to EMI and released in March 1967, marked them out immediately. A catchy melody, a taut, evocative sound and a tale of a transvestite getting his kicks from nicking women's underwear from clothes lines were piled into one three-minute burst. Yet it was commercial enough to get to Number 20 and the follow-up, 'SEE EMILY PLAY' released in June did

continues page 36

BEYOND THE WALL

**A Pink Floyd discography by
Hugh Fielder**

The original Floyd line-up with Syd Barrett (top left)



even better, getting to Number 6.

The band's instrumental style was developing into something even more distinctive. Wright's high Farfisa organ sound, Waters' leapfrogging bass diving up and down in octaves, and Nick Mason's black drum sound were all trademarks of quality stamped across Barrett's quirky, arid vocals.

BUT IF their first two singles almost courted popularity, their first album, **'PIPER AT THE GATES OF DAWN'** took a giant leap into uncharted territory. Driven on by the acid fantasies of Barrett — a sparkling but fragile genius — who wrote eight of the eleven tracks and co-wrote two more, the band laid out a whole new language for rock and roll.

From the opening organ bleeps and fierce crashing chords of 'Astronomy Domine' the listener is transported onto a different place and subjected to a bewitching array of musical delights. Even today the album remains a startling experience, particularly in headphones. Voices whisper into your inner ear 'Look at the sky, look at the river, isn't it good!' and gagging geese twist this way and that inside your head.

Each track sets its own atmosphere with disarming directness, from the raucous abrasive bleitzkrieg of 'Interstellar Overdrive', or the tribal noises of 'Pow R Toc H' to the placid, surreal textures of 'The Scarecrow' or the nursery rhyme lilt of 'The Gnome'. It was recorded next door to where the Beatles were making 'Sgt Pepper' in every sense.

BUT EVEN as the album was released in August 1967 the



Saucerful Of Secrets

group's foundations were being undermined. Like a tripping moth confronted by a lighthouse, Barrett was losing all sense of orientation. On stage he was a liability and while the next single, **'APPLES AND ORANGES'** showed that his musical marbles were still rattling, it was quantum leaps away from the popular appeal of 'See Emily Play'.

They drafted in another Cambridge boy, Dave Gilmour on guitar and existed briefly as a five-piece but Barrett proved incapable of enacting a Brian Wilson role within the group either, and in March 1968 he left, accompanied by their management.

To many, it seemed as if the Floyd had lost their most creative and potent force. But if the band themselves were traumatised, they didn't let it show too badly. Another



single **'IT WOULD BE SO NICE'** written by Wright came and went without so much as a ripple but at the end of June they delivered their revised manifesto, **'A SAUCERFUL OF SECRETS'**.

IT WAS Roger Waters who had taken over the main writing duties from Barrett, whose only composition was 'Jugband Blues', complete with riddle-speak and a Salvation Army band. In one sense it's an album of transition as Barrett leaves his manic influence on two more tracks — 'Corporal Clegg' and 'Remember A Day' but he was not involved on either of the album's crucial tracks which formed the blueprint of their style for the next five years, right up to 'Dark Side Of The Moon'.

The first was the album's title track, a ten-minute opus (long for the time) with a tense, quivering build-up, a percussive burst of release buffeted by strange instrumental ejaculations and rounded off by a dreamy keyboard chord sequence. The



Ummagumma

second was 'Set The Controls For The Heart Of The Sun', an ethereal, gliding melody swirling hauntingly above low, pattering tom-toms and delicate keyboard patterns.

It was clear proof that they could survive without Barrett. The wilder extremes of 'Piper' had been clipped and the rest of the band's solid discipline and purpose exerted more control. To followers of Barrett it must have sounded pedestrian but to the rest of the world it was exotically adventurous but more accessible.

AFTER ONE more stab at a hit single with **'POINT ME AT THE SKY'** at the end of 1968 the band set their sights firmly on an audience whose listening habits went beyond the Top Twenty and bought albums rather than singles. They announced plans for a double album but what emerged first was a film soundtrack for 'More', a tale of hippies in Ibiza by Barbet Schroeder.

RELEASED in the summer of '69, **'MORE'** sounds like a band who've been sidetracked on their way somewhere else. The elaborate style they've been working on has been



Atom Heart Mother

cut down into concise but fragmented songs. The gentle, moody 'Cirrus Minor' jars against the grinding heavy metal of 'The Nile Song' even though both stand up perfectly well on their own. And the two best tracks — 'Cymbaline' and 'Green Is The Colour' — are both marred by sloppy production; sloppy that is by the high standards they'd already set themselves.

THE scheduled double album, **'UMMAGUMMA'** came out at the end of 1969. The first record captured the live dynamics of the band with four of their strongest stage numbers. 'Astronomy Domine' showed how well they'd laid the ghost of Barrett by adapting one of his classics to their new direction. 'Careful With That Axe Eugene' (a B-side on their last single) was a real thriller with its menacing build-up and blood curdling scream, while 'Set The Controls For The Heart Of The Sun' and 'Saucerful Of Secrets' exchanged studio subtlety for live intensity.

The second record had a separate track from each member of the group and fell into several of the traps set by such self-indulgence. Wright and Gilmour's pieces moved ponderously and without much purpose and although Mason's



Relics

effort displayed more acumen than you'd expect from a drummer it was left to Waters to inject some fresh air into the proceedings, which he did with some percussively accompanied poetry and by chasing a fly around the studio!

BUT THE group certainly weren't lacking in ideas and ambition. In March 1970 they had three tracks on the soundtrack for **'ZABRISKE POINT'** (released by MGM and now deleted). They were going to do the whole album but never hit it off with director Antonioni and landed up contributing a couple of country and western 'toon's and another version of 'Careful With That Axe Eugene' under another name.

'ATOM HEART MOTHER', released in October 1970, was the logical progression from 'Saucerful



Middle

they'd been looking for. The title track occupied the whole of one side and was their most overtly classical piece so far, even down to the 40-piece orchestra and choir. The the arrangements by Roger's new found mate Ron Geesin skilfully avoided the pitfalls caused by such fusions even though he was let down by the technical production at times. The main theme was uncannily reminiscent of 'The Big Country' but the various sections slotted in well together.

The second side again had individual contributions from the band (Mason excepted) but the tighter space limitations and Geesin's arranging influence which spilled over from side one gave them a sharper focus. Meanwhile the band's diminishing visibility on their album covers had now disappeared completely and they were replaced by a herd of cows across both sides of the gatefold sleeve.

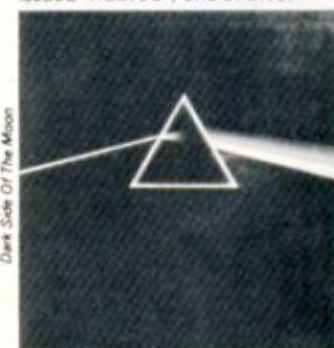
They didn't need to be seen, the



Obscured By Clouds

album went straight in at Number One proving their popularity which they'd built up by their live shows (which often previewed new material as well as spilling out old hits) as much as by their albums.

BUT THEIR work rate in the studio was starting to slow down. And in May 1971, with no immediate prospect of a new album, EMI issued **'RELICS'**, one of those



Dark Side Of The Moon

infusing compilations put together by record companies rather than artists. It included 'Arnold Layne' and 'See Emily Play' as well

continues page 38

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as obscure B-sides like 'Julie Dream' and 'Careful With That Axe Eugene' and even found an unreleased track called 'Biding My Time' but ignored the rest of the treasure trove of old singles in favour of album tracks that most Floyd fans already had.

WITH 'MEDDLE', released in November 1971, the Floyd brought the style introduced by 'Saucerful Of Secrets' to its culmination. The side-long 'Echoes' proved that they didn't need outside help such as orchestras; they now had enough mastery to achieve it themselves.

They were their own four-piece orchestra, moving effortlessly from mood to mood with supreme confidence. Portions of 'Echoes' and the short but thunderous 'One Of These Days' have been used for dozens of film and TV soundtracks and if the rest of the album pales in comparison that's because the classic Floyd hallmarks had come close to perfection on those two tracks.

THE BAND sensed that they'd come to the end of that particular route. They paused to contemplate their next move. Their next album, another Barbet Schroeder film soundtrack called 'OBSCURED BY CLOUDS' has the same outtrack feeling that pervades 'More', although ironically it gave them their first big American hit with the country-and-westernish 'Free Four'. And this time around they were playing with manifest confidence and professionalism.

AND SO to the monster. 'DARK SIDE OF THE MOON' released in March 1973 took nine months to record even though it had been written in a few weeks and several tracks had already been aired live. But in the studio they worked labouriously and painstakingly. The

Wish You Were Here



result was one of the most carefully constructed albums yet released and although there was no one theme the whole album flowed as no Floyd album had ever done.

It was expected to sell well and it did but what no one expected was that it would continue to sell in the quantities that it did — million upon million. It holds the record for the longest period in the British and American album charts, a feat that is unlikely to be matched by anyone else.

No one would deny that 'Dark Side Of The Moon' is a classic album but that still doesn't explain its phenomenal sales or its longevity in the charts. One possible explanation is that its release coincided with a gradual boom in sales of hi-fi equipment across the western world and that the average punter, having assembled his tweeters and woofers, needed something spectacular to show it off. 'Dark Side Of The Moon' was a perfect choice.

NO BAND in the world could contemplate following such a prodigious success without qualms. And the Floyd's next album didn't see the light of day for two and a half years. 'WISH YOU WERE HERE' came out in September 1973 and could never have lived up to its already legendary predecessor. But the criticisms heaped on it look unnecessarily harsh in retrospect.

Again the Floyd maintained the

fluid continuity across both sides of the album, although this time more deliberately with 'Shone On You Crazy Diamond' which opened and closed the proceedings and was dedicated to Syd Barrett (who allegedly turned up in the studio while they were recording it, unannounced).

Again the atmosphere was calculated but it was still more genuine than contrived, and they left you in no doubt of their power to convince, from the gradual flowering of the opening track into Gilmour's magnificent guitar riff and the gentle launch into the meat of the album that followed. And the other three compositions — 'Welcome To The Machine', 'Have A Cigar' and the title track were superb compositions, played with awesome control.

BUT THE pressures of living up to such a reputation were beginning to take their toll. The band retreated still further from public scrutiny apart from rare tours and the next album 'ANIMALS' wasn't released until January 1977. By now the writing was down to Waters with occasional help from Gilmour and the songs reflected Waters increasingly morbid isolation from the world that had given him such untold riches. It was dramatically effective throughout but the



atmosphere was decidedly downcast.

BUT EVEN that was a barrel of laughs compared to the double 'THE WALL' which was released in November 1979 and has been their biggest success since 'Dark Side Of The Moon'. In essence it was a Waters solo album using the rest of the Floyd — Wright and Mason didn't even rate a credit anywhere on the album.

Across four heavy sides of vinyl, Waters ranted and raved against the inhuman behaviour of human beings — the indoctrinations, the alienation and the futility of it all. For a man who gave up reading Marcel Proust's 'A La Recherche Du Temps Perdu' after just two of the thirteen books back in 1973 the irony was rich, made saucier by the fact that a single, 'ANOTHER BRICK IN THE WALL PART TWO' was a massive British hit for them as well.

When they finally brought their stupendous live presentation of 'The Wall' to Britain last summer all the signs were that this was going to be the Pink Floyd's swan song. Waters' control of the band was absolute and the others were drifting on into solo albums that have all now emerged.

But 'The Wall' has just completed a second spell at Earls Court after a

The Wall

German outing earlier this year. And it's hard to see them resisting the offers from Japan for ever.

Whether this injection of a damp proof course in the Wall has anything to do with the collapse of their investment company Norton Warbugh last year which took several millions of the Floyd's money down with it is impossible to tell.

There will be a film of 'The Wall', that much is certain. But the future of the Pink Floyd remains a tightly guarded secret.

SINGLES

ARNOLD LAYNE / Candy And A Current Bun (Columbia DB 8156) March 1967 (deleted)

SEE EMILY PLAY / Scarecrow (Columbia DB 8214) June 1967 (deleted)

APPLES AND ORANGES / Paintbox (Columbia DB 8310) November 1967 (deleted)

IT WOULD BE SO NICE / Julie Dream (Columbia DB 8410) April 1968 (deleted)

POINT ME AT THE SKY / Careful With That Axe Eugene (Columbia DB 8511) December 1968 (deleted)

ANOTHER BRICK IN THE WALL PART TWO / One Of My Turns (Harvest HAR 5194) November 1979

ALBUMS

THE PIPER AT THE GATES OF DAWN (Columbia SCX 6157) August 1967

(deleted — see 'A Nice Pair')
SAUCERFUL OF SECRETS (Columbia SCX 6258) June 1968 (deleted — see 'A Nice Pair')

MORE (film soundtrack) (Columbia SCX 6346) July 1969

UMMAGUMMA (Harvest SHDW 1/2) November 1969

ZABRISKIE POINT (film soundtrack) (MGM 2315 002) March 1970

ATOM HEART MOTHER (Harvest SHVL 781) October 1970

RELICS (Starline SRS 5071) May 1971
MEDDLE (Harvest SHVL 795) November 1971

OBSCURED BY CLOUDS (film soundtrack to 'La Vallee') (Harvest SHSP 4020) June 1972

THE DARK SIDE OF THE MOON (Harvest SHVL 804) March 1973

A NICE PAIR (re-release of 'The Piper At The Gates Of Dawn' and 'Saucerful Of Secrets' in a double album) (Harvest SHDW 403) December 1973

WISH YOU WERE HERE (Harvest SHVL 814) September 1975

ANIMALS (Harvest SHVL 815) January 1977

THE WALL (Harvest SHDW 411) November 1979

SOLO ALBUMS

THE MADCAP LAUGHS, Syd Barrett (Harvest SHVL 765) January 1970

BARRETT, Syd Barrett (Harvest SHSP 4007) November 1970

MUSIC FROM THE BODY, Roger Waters and Ron Geesin (Harvest SHSP 4008) December 1970

SYD BARRETT, Syd Barrett (a compilation of his two solo albums although both are still available separately) (Harvest SHDW 404) September 1974

DAVID GILMOUR, David Gilmour (Harvest SHVL 817) May 1978

WET DREAM, Rick Wright (Harvest SHVL 818) May 1978

NICK MASON'S FICTITIOUS SPORTS, Nick Mason (Harvest SHSP 4116) May 1981

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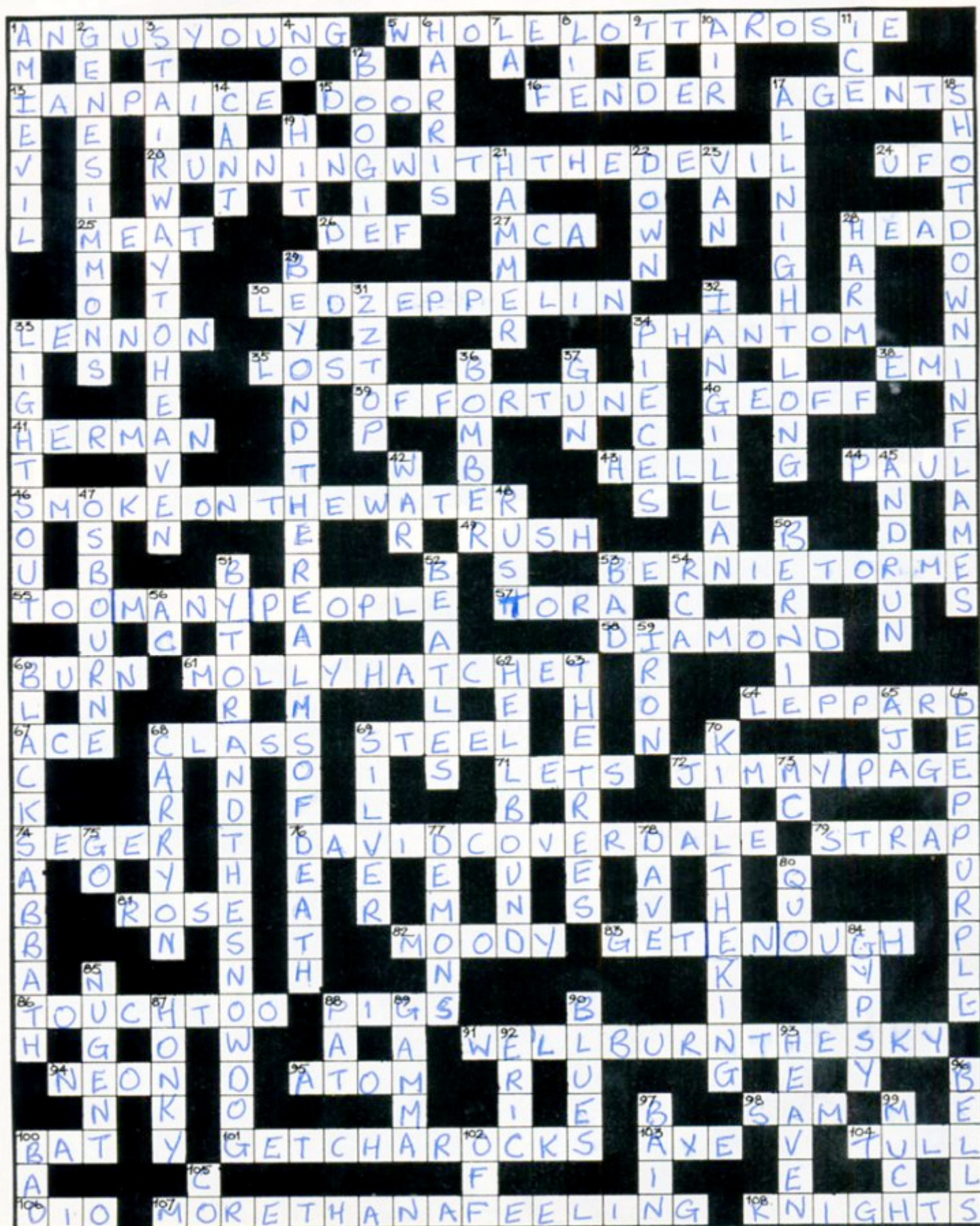


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CLUES ACROSS

1. He helped take a highway to hell (5.5)
5. . . . and did he find this big lady there? (5.5.5)
13. Whitesnake skinsman (3.5)
15. 30 came in through the out one (4)
16. Real or imaginary, its a great guitar (6)
- 17 and 39. B.O.C.'s representatives of chance? (6.2.7)
20. What 23 was doing in these hellish Olympics (7.4.3.5)
24. Wild and willing . . . but innocent? (1.1.1)
25. A tasty loaf (4)
- 26 and 64. They went on through the night (3.7)
27. Find the Tygers on this label (1.1.1)
28. see 21
30. Their wall writing is physical (3.8)
33. Of 52 he was, perhaps, most sympathetic to H.M. (6)
34. What 59 saw at the opera (7)
35. Schenker's horizons (4)
38. Label to have fun in space on (1.1.1)
39. see 17
40. Our very own Mr. Barton (5)
41. A broody Dutchman (6)
43. see 93
44. Just Kossoff (4)
46. 66's sign of a wet fire? (5.2.3.5)
49. Band in a hurry . . . but not on the run (4)
53. Dublin guitarist for 32 (6.5)
55. Why Vardis were crowded out (3.4.6)
57. Double this for a new Manchester band (4)
58. Jewel for a sweet and innocent band (7)
60. 66 on fire (4)
61. Bounty hunters? (5.7)
64. see 26
67. Lemmy had this high spade (3)
68. see 4
69. What Saxon's wheels were made of (5)
71. and 75. 55 on their marks (4.2)
72. Was he turned over by 30? (5.4)
74. Silver bullet bandsman (5)
76. Trouble maker who is ready and willing (5.9)
79. Sounds like just one member of a band which featured Mick Underwood (5)
81. Flower for a tattoo (4)
82. Mick, mate of 76 (5)
83. see 14
86. and 99. Rather more than 1 across needs? (5.3.4)
88. see 42
91. What Scorpions say they'll do on November 5 (4.4.3.3)
94. and 108. Bright electric soldiers from 60 down (4.7)
95. It powered a H.M. rooster (4)
98. Short version of Mr. Hagar, or even his uncle (3)
100. What 25 chased from Hell (3)
101. and 102. Loud order from 26. (6.5.3)
103. Black chopper for new band (3)
104. This Jethro used to be favoured by some H.M. fans (4)
106. Ronnie, the ex-elf (3)
107. Boston sound thrilled (4.4.1.7)
108. see 94.

CLUES DOWN

1. Leading question from 58 (2.1.4)
2. A kissable person (4.7)
3. Climbed by 30 (8.2.6)
4. and 68 across. Lack of breeding from 67 (2.5)
6. This Jet, an ex-Shadow, formed a band which spawned the Outlaws (6)
7. Where Rainbow connected (1.1)
8. and 22. 76 having a rest? (3.4)
- 9 and 85. Storm trooper (3.6)
10. Ginger Baker led this force (3)
11. Did 80's sun melt even the dry type? (3)
12. What 61 can't do no more (6)
14. and 81. 100 down sounded unsatisfied in '74 (4.3.6)
17. Rainbow show their stamina (3.5.4)
18. But 1 across come to earth with a bump . . . and fire! (4.2.6)
19. and 45. Girls school's accident (3.3.3)
21. and 28. What Samson bang their nails in with (6-4)
22. see 8
23. Halen's transport (3)
28. Doctors say H.M. can do this to your health . . . we know better (4)
29. Judas Priest's view of the after-life (6.3.6.2.5)
31. Frank Beard's their drummer, but he hasn't got one if you see what I mean (1.1.3)
32. He thinks he's Mr. Universe (3.6)
33. 24 in the dark (6.3)
34. Bits of eight for Styx (6)
36. He drops 'em on Motorhead! (6)
37. It started a race with the devil (3)
42. and 88 across. Violent hogs from 60 down (3.4)
45. see 19
47. A.K.A. Mr. Crowley (8)
48. Neil Young said it never sleeps . . . even on metal bands! (4)
50. Mr. Marsden (6)
51. A classic from 49 (2.3.3.3.4.3)
52. Their helter skelter's a H.M. fave (7)
53. 98's motor scooter (3)
54. Label for a wrecking ball (1.1.1)
56. Half a band for 1 across (1.1)
59. Metal Maiden (4)
60. They were paranoid about a sweet leaf (5.7)
62. Tygers on their way to the devil (4.5)
63. Planted and pruned by 49 (3.5)
65. A Steely Dan L.P. which pleased some H.M. fans (3)
66. Their child was in time (4.6)
68. Uriah Heep sound persistent (5.2)
69. Hawkwind's machine (6)
70. Rainbow sounding like regicides (4.3.4)
73. A band of five from the 60's (1.1)
75. see 71
77. Uriah Heep's little devils (6)
78. Mr. Lee Roth (4)
80. They went down the dustpipe (3)
84. Heep's romany (5)
85. see 9
87. Stones' "Tonk" woman? (5)
88. Ms. Benatar (3)
89. Ronnie's ray? (5)
90. Can white men sing 'em . . . what does it matter anyway? (5)
92. Rice stew for Clapton (4)
93. Connected by 60 down (6.4)
96. 1 across rung 'em in hell (5)
97. Jimmy, the wild horse (4)
99. see 86
100. and 105. Their good love went bad (3.2)
102. see 101
105. see 100.

Answers on page 46



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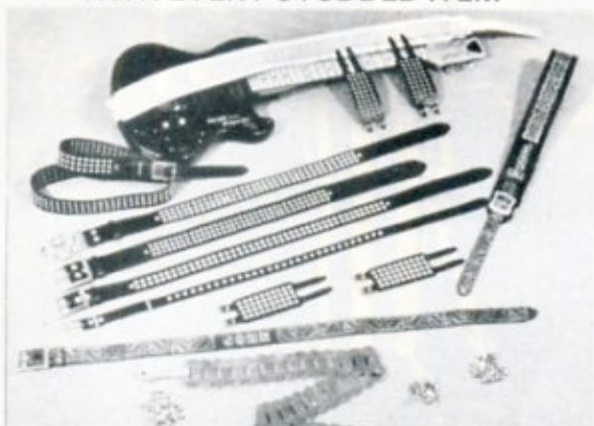
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LETTERS

I HAVE but one complaint about your metallic mag, the name. Walking up to the counter of my local newsagent with a confident and forceful tone of voice I uttered the words "Have you got *Kerrang!* in yonder shelves?" With this, the middle-aged and sombre character behind the counter disappears through a door at the back of the shop and then a loud howling noise comes to my ears which I forttook as laughter.

After a period of half an hour yon newsagent reappears from the back of the shop. After this time, my nerves had completely disintegrated and when the dying newsagent asked me to repeat what I wanted, I uttered in a weak and decrepid voice, "Ker...". And before I finished this most embarrassing word he collapsed once more in a fit of laughter at which point I crawled pitifully from the shop.

I finally got your mag (after travelling the width and breadth of Manchester with the same embarrassing effect in every shop I dared to step into) at a shop where a dumb lady was serving which wasn't so bad because all you could see was a soundless laugh and because she had a rack where you could get the mag yourself which I did with my head bowed so I could not see her face. I put the money on the counter and ran for my life because some passers-by had seen the woman lying on the floor with her hands to her throat which they mistook for agony so with half a dozen people chasing after me I fled to the nearest airport and am now sitting in France and am hoping that you will somehow arrange for your mag to get over here without too many people getting hurt.

By the way my lawyers will be contacting you in the morning. — **Grahame Gater, 15 Parkfield Road North, New Moston, Manchester 10 0TB.**

AT LAST, A decent rock magazine with colour photos (getting near to the Japanese *Music Life*) that features all the world's best rock bands. This magazine has long been awaited for. I was astounded at the photos of Styx, Schenker, UFO and Wild Horses and the Saxon interview was one of the best I've ever read. It had no rubbish in it and was concise. I do have some complaints as well however:

One: I don't think you are doing the heavy rock image a great favour. It already has the image of being forever loud and distorted with leather clad lead singers screaming about their macho adventures. Don't get me wrong. I love headbanging to 120 decibels but that's only one aspect of Rock music.

Two: Please stop using terms as - WOORRRHHH, and referring to Ted Nugent as "a raw meat munchin' Motor City Madman". These and other metallic mouthfuls are so

incredibly corny and make me cringe in terror when I read them. Even the magazine's name, *Kerrang!* makes me grit my teeth and sends a shiver slithering slowly down my spine (unintentional alliteration). I think a title like *Rock Sounds* would be much better.

Heavy Metal is a very loose term chucked around the music business at any new group with a loud guitar solo but in fact there are few real Heavy Metal groups around (Saxon being the finest). Rock is a much more accurate description of the magazine (or rather the type of music in it).

Otherwise, well done and I trust I'll see such rock groups as Rush, Krokus, Maiden, Queen, Cheap Trick, and Molly Hatchet in the near future. — **Mark Pratt, 26 Barnstaple Road, Bedford, Beds.**

KERRANG! reaches the parts other magazines cannot reach. You do not know it (or either care for that matter) but pages four and five completely metamorphosed this person here's outlook on Mr Barton et al. If you look at the bottom of this letter, yes it's the (almost weekly) writer of tiresome 'angry young man' tirades to *Sounds* letters pages. Imagine my surprise then when Geoff hits the nail right on the head viz the bozo unadventurous audiences in a time warp at Black Axe gigs: an attitude I did not know he shared so forthrightly (hence the letters challenging his influential position) until now.

The Watson pen's venom shall be elsewhere directed (not that he probably cares either way but anyway). Mind you there's still about 300 groups on my 'files' he's not picked up on (but then again I'd not heard of Mabel — hats off to you).

Onto the magazine and definitely a four star at least. Hmmm, I see I managed to get 6 of the top 7 of the chart. (Hope my letter wasn't unintentionally influential) Maybe a few more words rather than pics?? I'd question whether Vardis and ZZ Top — unlike Kiss — benefit from colour exposés. I look forward to the next one — although it's a devil of a task trying to get the title understood to a senile newsagent. — **Yours reformedly, John Watson, 137 Hookstone Road, Harrogate, N. Yorkshire.**

AS BELFAST'S only heavy metal disc jockey may I congratulate you on a very informative magazine. Not only have you covered established heavy bands but you find space to give info on bands that are struggling to make it such as Venom, Split Beaver, and Chainsaw. This in turn exposes your average headbanger who has all his life listened only to Led Zeppelin, Black Sabbath, Quo to broaden his scope and appreciate if not all, some of the new wave of British Heavy Metal. Your magazine



KERRANG! is great but why (apart from a little pic of Pat Benatar — bigger please!) is it full of blokes? What about a picture of that most underrated band Heart featuring Ann (the dark one) and Nancy (the blonde one) Wilson. Ann must rival Kate Bush as the most desirable rock goddess of all time! — **Ronnie Carter, Glasgow.**

also helps me as a heavy metal DJ to find and promote new material otherwise unheard of. Belfast, as you probably know, is not the easiest place to obtain material of unknown bands.

Having started some time ago 'The Wednesday Rock Show' at The Viking Lounge, Belfast, as a heavy metal disco, the response from unknown heavy metal bands (having nowhere but garages to play) was so great we decided to combine both disco and bands with great success. All bands playing at the Viking are provided with a light-show, an extremely good quality cassette of themselves in action, provided by my recording engineer who records their gig on semi-professional equipment and 'in action' pictures of the gig provided by my resident photographer. The bands don't go empty handed either, they lift half of all door moneys.

So far, the bands really worth a mention are Sinner Chalice and Haze, their material is nearly all original. To give you an idea of what they sound like I hope to dispatch to you in the near future a cassette with tracks from each band so that you can judge for yourself, it's much easier than trying to describe each band's individual style. Rumour is rife in Belfast at the moment that your own heavy metal giants 'Sweet Savage' (you may have heard some of their material on Tommy Vance's Friday rock show)

are to release their first single sometime this month. — **Vibrating Len, 301 Hillman Street, Antrim Road, Belfast.**

I HEARD about *Kerrang!* on the radio the other night and as I am a lady headbanger I thought, oh, great, at last a good magazine. I get fed up with stupid mags like *Smash Hits* and all those others who think us headbangers are smelly and stupid. But do you think I am too old to be a headbanger at nearly 27? But when I hear all those guitars I can't seem to help it! — **Jackie Smith, 4 Bure Close, Belton, Nth Gt Yarmouth, Norfolk.**

YOU'LL BE glad to hear that even 'sophisticates' like us can appreciate your excellent mag and the music it stands for. We're not all bourgeois snobs you know — some of us are headbangers! — **Felsted School, Felsted, Nr Dunmow, Essex.**

YOUR CHART was a load of crap and many people agree with me around here but are to shy to write. Call it a heavy 100 do you with rubbish like 'Stairway To Heaven' and 'Smoke On The Water'? Where the hell have they been? Songs like this are dead and gone (just like the groups), thank god. So let's have some decent 'Metal' in your top 100. — **K. Lyford, 10 London Road, Blewbury, Oxon.**

KERROSWORD ANSWERS

ACROSS

1. Angus Young 5. Whole Lotta Rosie 13. Ian Peice 15. Door 16. Fender 17. Agents 20. Running With The Devil 24. U.F.O. 25. Meat 26. Def 27. M.C.A. 28. Head 30. Led Zeppelin 33. Lennon 34. Phantom 35. Lost 38. E.M.I. 39. Of Fortune 40. Geoff 41. Herman 43. Hell 44. Paul 46. Smoke On The Water 49. Rush 53. Bernie Torme 55. Too Many People 57. Tora 58. Diamond 60. Burn 61. Molly Hatchet 64. Leppard 67. Ace 68. Class 69. Steel 71. Lets 83. Get Enough 86. Touch Too 88. Pigs 91. We'll Burn The Sky 94. Neon 95. Atom 98. Sam 100. Bat 101. Getcha Rocks 103. Axe 104. Tull 106. Dio 107. More Than A Feeling 108. Knights

DOWN

1. Am I Evil 2. Gene Simmons 3. Stairway To Heaven 4. No 6. Harris 7. L.A. 8. Lie 9. Ted 10. Air 11. Ice 12. Boogie 14. Can't 17. All Night Long 18. Shot Down In Flames 19. Hit 21. Hammer 22. Down 23. Van 28. Harm 29. Beyond The Realm Of Death 31. Z.Z. Top 32. Ian Gillan 33. Lights Out 34. Pieces 36. Bomber 37. Gun 42. War 45. And Run 47. Osbourne 48. Rust 50. Bernie 51. By-Tor And The Snow Dog 52. Beatles 53. Bad 54. R.C.A. 56. A.C. 59. Iron 60. Black Sabbath 62. Hell Bound 63. The Trees 65. Aje 66. Deep Purple 68. Carry On 69. Silver 70. Kill The King 73. M.C. 75. Go 77. Demons 78. Dave 80. Quo 84. Gipsy 85. Nugent 87. Honky 88. Pat 89. Gamma 90. Blues 92. Eric 93. Heaven 96. Bells 97. Bain 99. Much 100. Bad 102. Or 105. Co.



HAVING READ every record cover and newspaper article I could get my hands on in the never-ending quest to know who did what, when and with whom, I thought I knew quite a lot. But I only got a lousy 28 right in your Metal Mastermind quiz. I've got a good excuse though. You see I haven't seriously been interested in heavy rock for very long: this time last year I wasn't even aware that this so-called NWOBHM existed. I quite liked Rainbow and Saxon but I didn't think of them as 'heavy' at all. Anyway I was still reading *Company* magazine and listening to Dave Edmunds, Gerry Rafferty (crawls under carpet in embarrassment) and Quo.

By August I'd bought the 'Wheels of Steel' album. I hated it. But eventually I got to like it and bought 'Strong Arm Of The Law' and then of course I had to go and see Saxon. I even joined the fan club although I always said I'd never have anything to do with them (fan clubs that is).

Anyway I've now been to a grand total of 16 concerts (and the HM all dayer) since October. I'm going to two more next week and I've bought or recorded 30 HM/HR albums (12 of which are Quo). Nothing remarkable in that you might say. Except that I've been unemployed almost continuously for almost a year — oh, and I'm a girl (unattached, so you can't say my musical taste has been influenced by my boyfriends).

If I lived in London, I would probably go to more concerts because I wouldn't have train fares to worry about.

Well, back to *Kerrang!* (God, I hate that name). I noticed that you managed to mention nearly all the better bands in existence (not necessarily ones I like I hasten to add). But why no mention of Saxon (except on the quiz page?) I was given a freebie album of theirs ('Head On') before Christmas and I thought it was almost brilliant. But since then I've seen barely a printed word about them except a write up about that

awful gig they did at the Marquee back in Feb. It's encouraging to see Robbi Millar likes them — but I thought she was against all this sexist stuff. How about a feature on them in the next issue?

If *Kerrang!* does become a regular publication will you be able to keep the standard up and the price down? I hope so. Thanks for an interesting (if subjective) read. — **Lucy (short for Lucifer, 62 Shaws Road, Northgate, Crawley, West Sussex.**

I HAVE been into rock music for around 15 years. I first got into it when the Pretty Things were in the limelight and they actually once sat in our coffee bar prior to a concert at our local hall! I have had beers with Eric Clapton and John Mayall before they started. All through these days I have followed many great rock bands namely Free, Purple, Zeppelin, Hendrix and Cream through to bands like Atomic Rooster, Slade, Edgar Broughton, Queen, Quo and so on it goes. Rock has never died so how can there be a revival. It goes on and on but through all these past years not one true Rock weekly or monthly glossy magazine has come to light till now.

I am now 32 years old and still buy AC/DC, Whitesnake, Rush, etc.

I would like to thank you, for once in a long time you have thought of Rock Music. Keep this mag going please, not now and again, let's make it a constant thing. I know it will sell because no other mag can compare to it because there are none. Once again thank you for *Sounds* coverage and *Kerrang!* — **F. Harris, 37 Uffington Road, Barnark, Stamford, Lincs.**

JUST WHAT us headbangers have been waiting for. *Kerrang!* is colourful, frank and well packed. Only two complaints. Ozzy's arse and no guitar, drum, keyboards ads: I'm thinking of getting a set of strings and I found the ads in *Sounds* very helpful. Your Heavy Hundred is great. Just one thing. What's the Beatles doing there? — **David Shieldhouse, Riverwood Heights, Gibraltar Lane, Cookham Dean, Berks.**

PS What happened to Metal Mickey (page 20)? It looks like he's had a red hot poker shoved up his rear end.

FIRST OFF, the first issue is alright! I dig the Black Axe thing particularly. Also, I hope we will be able to see more on Grand Funk and more family trees. And a Budgie feature wouldn't come amiss. What about the earlier bands like the late and very lamented Ground Hogs?

Criticisms. Top 100. It's obvious to see this is for wimps. 'Whole Lotta Rosie' Number One? Huh! Metal Mastermind: less of the US glam rock bands in the questions. They were the only ones I fell down on.

Anyway. Look out for Magno. The heaviest band in the area. They play an original brand of mysterious rock — similar I suppose to the pre-Yank Sabs. They are Tim Back — guitars, Tim Ranson — bass, Tim Pendle — drums, and Ewan James Shatter — vocals. They're drawing the attention of everyone in N. Essex. — **Matey Ranson, 1 Nunnery Street, Castle Hedingham, Nr Halstead, Essex.**

PS Put the price down 5-10p. PPS How about a Witchfynde feature?

PPPS Don't forget Budgie.

I AM sitting here with my now treasured copy of *Kerrang!* beside me and bloody 'ell is it good or is it good? I open it to page 25 and what to I get? An eyeful of Gene Simmons puking blood all over the place and alongside him the Great Gonzo himself in all his idiotic glory. Just three pages back is an oh so gross pic of Lemmy. To finish off the whole affair and just to make sure I'm thrown in the nut house there's a pic of Kelly Johnson on the back page. I mean to say, it's a bit much at eleven o'clock at night. As a reader of *Sounds*, I can honestly say that this magazine is worth five stars anyway. Please, more, more, more. — **Mike Povey, 190 Eastworth Road, Chertsey, Surrey.**

ABOUT OZZY blasting his chickens with a shot-gun: you forget to mention he couldn't get the last one so he decided to kill it with a sword from his house and was stopped by his respectable neighbour looking at him over the garden fence. — **Nick Holohan, 11 Elm Grove, Gt. Clacton, Clacton-On-Sea, Essex.**

I RUN a mobile disco in the West Country with a rapidly growing following of young headbangers and I intend to keep plugging away until I get a local radio 'Heavy' spot. It's difficult when record companies are so blinkered towards New Heavy but it's the *Kerrang!* and *Sounds* of the world that help the fight. — **Phil Pearce, Sunnyside, Chard Road, Axminster, Devon.**

WOARGHH! to *Kerrang!* Absolutely fantastic! Wow! Skillful, brilliant, what a name! The mag's not bad either! PS What is Angus Young doing on the front cover — **Confused, Darlington Headbanger.**

THE GROUP I go around with is only four strong and I would like to meet a few more headbangers. Please could you tell me of any places I could meet all those lovely young men with long hair, denim and leather. My friends and I (posh, eh?) are all into groups like Quo, Whitesnake, Rush, Sabbath, UFO and many more.

I've been trying to break into the rock world myself with a total of three auditions behind me but with no success. Maybe you could have a page devoted to rock bands wanting vocalists or other members to complete their groups? How about a page for pen friends even? — **Carol Pace, 121 Hillcross Avenue, Morden, Surrey SM4 4AY.**

I ENJOYED reading your mag, especially the Deep Purple, Gillan and Whitesnake family tree. I also liked the picture of Gene Simmons (of Kiss). In future issues, please print more Gene Simmons and Kiss pictures. I also suggest that in future issues you should have an HM swap shop in which we (the fans) can swap HM material with each other. Also, can you have a penpal service? — **Stephen Fudge, 28 Wordsworth Road, Beachwood, Newport, Gwent.**

I ESPECIALLY enjoyed the article about Saxon and the picture of the fabulous Graham Bonnet. I also liked your Handsome Beasts. Are there anymore like that? If so, they can come around to my house and bend metal bars anytime! Only joking.

Maybe you could include a penpal corner. You see, I'm the only head banger in my area as far as I know (isn't that sad?) and it gets lonely. So, if you could do this, I could write to somebody with my own tastes in music. Also, I would be very happy if you could write an article (not unlike the one on Saxon) about Rainbow with pictures of gorgeous Joe-Lyn Turner. — **Debbie, 14 Trent Court, Old Trafford, Manchester 15.**

IF YOU do have a pen pal spot, could I be one of the first: Female heavy metal freak would like to hear from males and females from anywhere, 14 plus. I am 15. — **Natalie Lemmer, 45 South Park Hill Road, South Croydon, Surrey.**



WINE WITH OZZY

A GOOD time was had by all when Thelma and John Osbourne, customers of Newport Salop Branch, opened a new wine bar, 'Ozzy's Wine Bar.'

A free lunch and wine was given to invited guests at the lunch time opening including, from left, Helena Jefferson of the Branch; Terry James, Manager; Sue Shergold and Tony

Dain, friends of the owners; Thelma Osbourne, owner of the wine bar and John Osbourne of the Wizard of Oz pop group (formerly lead singer with Black Sabbath).

The wine bar has a Thirties' look with large potted plants, small tables, round stools with inlaid seats and a black and white look to the whole decor.

CONTINUING coverage of Ozzy Osbourne's private life, here is a clip from our bank's staff publication. It appears Ozzy has some competition (or is it a relative?) with his new band 'Wizard of Oz'. — **Simon Loxham, New Hall Lane, Heaton, Bolton, Lancs.**

OZZY OSBOURNE

OZZY OSBOURNE is the gentleman of heavy metal. Throughout his lengthy rock 'n' roll career — first with Black Sabbath, currently with the Blizzard Of Ozz — he's never been offensive in the least, come to blows with a single roadie or performed a solitary gross-out act.

Osbourne's Birmingham home is a sanctuary for animals of all kinds — cats, dogs and doves live there in perfect, peaceful harmony. All the money he earns from HM is given to the World Wildlife Fund.

"I'm just an ordinary, level-headed, polite, accommodating, ecology-conscious guy," says the Ozz. "And I love Tony Iommi like a brother."

If you believe that you'll believe anything.

